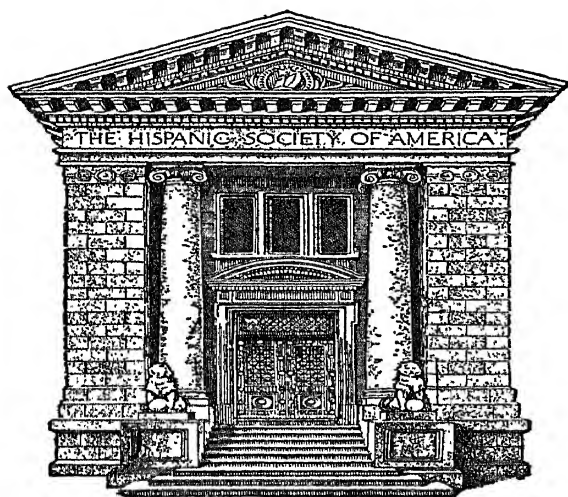


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HISPANIC
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JOAQUIN SOROLLA Y BASTIDA
BEACHING THE BOAT
(A58)

CATALOGUE OF PAINTINGS

(19TH AND 20TH CENTURIES)

IN

THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA

BY

ELIZABETH DU GUÉ TRAPIER

Corresponding Member
The Hispanic Society of America



IN TWO VOLUMES

WITH 342 ILLUSTRATIONS

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XXVII

IGNACIO ZULOAGA Y ZANORA

In Zuloaga's name
for Zanora read Zamora

XXVII

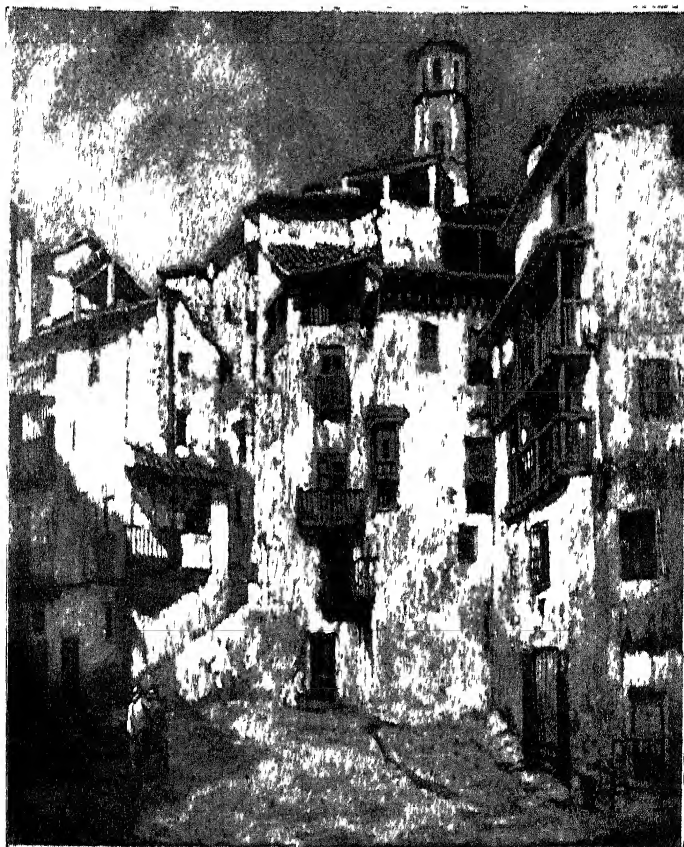
Ignacio Zuloaga y Zanora was born at Eibar in the province of Guipúzcoa on July 26th, 1870. His father, Plácido, was a worker in metals, especially well-known for his revival of the art of damascening. The younger Zuloaga determined to study art and, after a brief visit to Rome, established himself in Paris in 1889. Santiago Rusiñol with whom he lived on the Île Saint Louis, described him upon his arrival from Rome as a tall and robust youth of decided opinions (1). Zuloaga did not attach himself to any *atelier*, and the amusing saying is certainly true "that all he knew of the *École des Beaux-Arts* was the view which one has of it from the windows of the Louvre". The next few years were hard and meagre, for although he exhibited occasionally, he was not yet fully recognized. A sketch which he made of El Greco's *Tears of Saint Peter* (*Museu del "Can Ferrat"*, Sitges), two paintings by the master which he purchased at Paris, and the story of his hasty trip to Toledo to study the *Burial of the Count of Orgaz*, all show his youthful enthusiasm for El Greco. Accompanied by Rusiñol, he visited Pisa and Florence returning by way of Switzerland to France. The sketches which he made on this trip are reproduced in *Impresiones de arte* by Rusiñol. From this period date a few portraits which Zuloaga painted at London and the canvases which he worked on in Spain and later exhibited at Paris. With the completion of his painting, *Daniel Zuloaga and His Daughters*, exhibited in 1890, his fortunes changed; the picture was acquired for the Luxembourg. *Before the Bullfight*, which had been refused for the Paris Exhibition of 1900, was purchased by the Brussels Museum. Some of Zuloaga's most characteristic works were painted during these years,

among them *The Promenade after the Bullfight*, *A Bullfight in My Village*, and *Young Women by the Sea*. In many of them he places his figures well in the foreground, strongly outlined against the sky. Their importance is magnified by the background of hills and plains sweeping away below them into the distance. His later portraits of the idols of the bullring do not surpass his *El Coriano*, the picador, or *El Buñolero*, the aged *espada*. The artist numbered among his friends at Paris the sculptor Rodin, who possessed one of his early works, *The Mayor of Torquemada*. Having married a Frenchwoman, Mademoiselle Valentine Dethomas, Zuloaga spent part of his time at Paris and part at Segovia where he shared a studio in the abandoned church of *San Juan de los Caballeros* with his uncle, Daniel Zuloaga, the ceramist. It was not until later that he acquired his studio at Zumaya. In 1904 his paintings were given a room at the Düsseldorf exhibition and in 1907 they received the same honour at the International Exhibition held at Barcelona. Zuloaga was elected a member of The Hispanic Society of America on June 18th, 1908. In the next year a collection of his paintings was brought to the United States by The Hispanic Society of America and exhibited at the Buffalo Fine Arts Academy from February 2nd to 28th and at The Hispanic Society of America from March 21st until April 11th. In the American exhibitions appeared portraits of the artist's cousins, of the Fearing family, of Paulette the actress, and of Buffalo, the café singer of Montmartre. Such fine works as the *Dwarf Gregorio (Old Castilla)* and the *Sorceresses of San Millán* show the artist at his best, a worthy descendant of Velázquez and Goya. He seems to strive consciously for a dramatic effect and, when he has obtained it successfully, he is apt to repeat; in many canvases his smiling women lean from balconies draped with Manila shawls; his Carmens, Paulettes, and Spanish dancers turn towards their audience above the glow of the footlights; and his dwarfs and bullfighters are silhouetted

on high hills above the villages of Spain. Always restrained in his use of colour, he yet obtains an effect of glowing brilliance by the rich greens, deep purples and reds, and tawny yellows, which appear so often upon his palette. Gray, steel-blue, and green in his landscape treatments impart a sombre and distinctive tonality. He is especially happy in his portraits of his Segovian cousins, Cándida, Esperanza, and Teodora, giving them a quality which his more formal representations lack. Zuloaga was awarded the silver medal of Arts and Literature of The Hispanic Society of America in 1910, and in the next year received a grand prize at the International Exposition at Rome. Many of his paintings were sent to South America, Budapest, Dresden, and other places at this time. A collection of his works was exhibited in the art galleries and museums of the United States in 1916 and 1917 under the auspices of Mrs. Philip M. Lydig. The important canvas, *Uncle Daniel and His Family*, was acquired for the Boston Museum of Fine Arts. Among other works exhibited were the *Women of Sepúlveda*, *The Brotherhood of Christ Crucified*, and an early painting *Celestina*, which recalls *The Temptation* and *Lassitude*. Among the many portraits, that of Maurice Barrès gazing towards the splendid landscape of Toledo, is perhaps the most interesting, although that of the Countess Mathieu de Noailles and several of Anita Ramírez should be mentioned. On December 16th, 1924, the artist arrived at New York for his first visit, and in January an exhibition of his paintings was shown at the Reinhardt Galleries. The impression created by many of these pictures suggests that the artist has deliberately adopted a new and brighter tonality. Orange, purple, and mauve are combined in the startling portrait of the Marchioness Casati, and a yet more vivid orange is the Spanish costume of Mrs. Hearst. The three portraits of Juan Belmonte recall the Zuloaga of earlier days, and the portrait of the Duchess of Alba in red silk dress and black mantilla could

hardly be excelled. In one of the nineteen landscapes a view similar to the one in the Barrès portrait appears. From this exhibition ex-Governor Fuller of Massachusetts purchased *A Gypsy Dance, Sevilla; A Basque Peasant; Toledo II* and *Augustias la Gitana in a White Mantilla*. Zuloaga visited Cuba before returning to Spain in April, 1925. An exhibition of his works was held at the *Círculo de Bellas Artes*, Madrid in 1926. Among his latest portraits is that of Paderewski in the Steinway Building, New York. Of the artist's work Sargent wrote:

"The strangeness and power of Señor Zuloaga's evocations might lead one to consider him as a personality quite unique and unrelated to any past tradition; as a creator of types and of a setting for them charged with an intensity of life strained to a pitch not reached before. But it is in this very excess of romanticism that his link with one of the two main tendencies of the Spanish school can be recognized. Realism, in which it is always steeped, is of course the dominant note of this school, but it has periodically thrown off into the realms of the imaginative some such surprising off-shoot as el Greco, the mystic, and as the magician Goya. In their hands this persistent, invading realism attacks what is most transcendental or most fantastic, and gives it a dense material existence. Although Zuloaga reverses the process, we may salute in him the apparition of a corresponding power. His material belongs to reality and is of the earth, earthy; but, as if whirled to another planet, it seems to acknowledge the grip of new laws and to acquire a keener life from new relationships imposed by this great artist's imperious will" (2).



A2032

IGNACIO ZULOAGA Y ZANORA
ALBARRACIN

ALBARRACIN

A2032

The ancient houses of the Aragonese mountain town of Albarracín crowd together beneath the yellow tower of the Cathedral. Their brown wooden balconies lean crookedly; their gray walls are mottled green, pink, and yellow. In the shadow at the left men are conversing. Gray clouds rise above the roof tops obscuring the deep blue sky. This work was completed in 1928.

Oil on canvas. Height 97 cm.—Width 124.5 cm. Signed at left: *I. Zuloaga*. Presented to The Hispanic Society of America on October 26th, 1928.



A2156

IGNACIO ZULOAGA Y ZANORA
LUCREZIA BORI

LUCREZIA BORI

A2156

The Spanish opera singer has black hair and sparkling black eyes. She wears pendant pearl earrings and is clad in a blue and green changeable taffeta gown and dark red satin slippers. Her left hand rests upon her hip and with her right hand she holds a fold of her *bouffant* skirt. The background is painted in tones of blue, gray, and green.

Oil on canvas. Height 199.5 cm.—Width 132 cm. Signed at left: *I. Zuloaga*. Presented to The Hispanic Society of America by Mrs. Archer M. Huntington on December 10th, 1930. Reproduced in *Un coup de chapeau*. In *Social*. August 1930. p. 20.



A293

IGNACIO ZULOAGA Y ZANORA
THE FAMILY OF THE GYPSY BULLFIGHTER

THE FAMILY OF THE GYPSY BULLFIGHTER

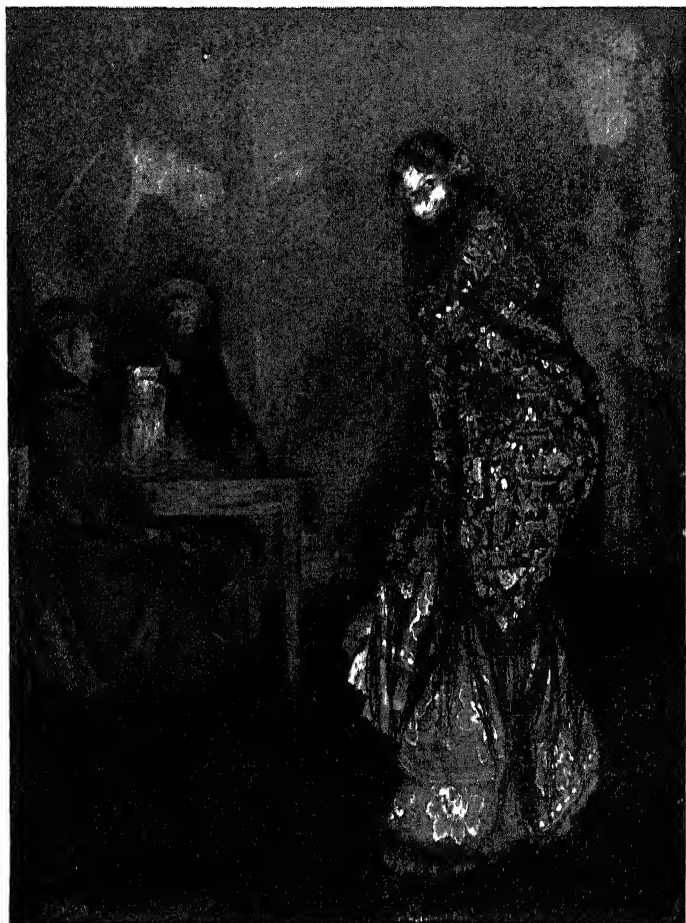
A293

Seated in the centre of a gayly dressed group is a dignified old woman in a black dress and shawl. Beside her sits an *espada* in green jacket, shiny with sequins, green breeches, and pink silk stockings. The model for the *espada* was Calderón. His face is bronzed and his dark brows are drawn together beneath his black hat. He has thrown his crimson and gold *capa* about the brown-haired boy upon his knee. The child is dressed in a little brown jacket and black trousers. About his neck is a bright pink scarf. Behind them is a smiling gypsy girl in an apple green shawl. There is red silk at her throat and red and yellow flowers and a tortoise-shell comb in her black hair. A dark-eyed gypsy picador in wide hat adorned with a red pompon is resplendent in green and gold jacket and buff trousers. Standing arm in arm with him, is a girl in a bright green dress with flounces of black lace. The yellow flower in her dark hair is partially concealed by her black mantilla. The group is placed against a dull yellow background. Huneker writes of this work that it is:

"... a superb exemplar of the synthetic and rhythmic art of the Spaniard. Each character is seized and rendered. The strong silhouettes melt into a harmonious arabesque; the tonal gamut is nervous, strong, fiery; the dull gold background is a foil for the scale of colour notes. It is a striking picture" (3). The canvas was painted in 1903 at Sevilla.

Oil on canvas. Height 210 cm.—Width 205 cm. Signed at right: *I. Zuloaga*. Presented to The Hispanic Society of America in 1909. Exhibited at the *Société Nationale des Beaux-Arts*, Paris, 1904; *Ex-*

posición Internacional, Barcelona, 1907; Buffalo Fine Arts Academy, Albright Art Gallery, 1909; The Hispanic Society of America, New York, 1909. Reproduced in *Academy notes*. March 1909. v. 4, p. 169; Allison, Howard. *Zuloaga—man and artist*. In *The Mentor*. February 1926. p. 42; Brinton, Christian. *Two great Spanish painters: Sorolla and Zuloaga*. In *The Century magazine*. May 1909. v. 78, p. 35; Idem. *Zuloaga and the national note in Spanish art*. In *The Craftsman*. May 1909. v. 16, p. [135]; Buffalo fine arts academy. Albright art gallery. *Catalogue of a collection of paintings of Spanish life and character by Ignacio Zuloaga*. Buffalo, 1909. p. [15]; Frenzi, Giulio de. *Ignacio Zuloaga*. Roma, 1912. p. 99; [Hemingway, Ernest] *Bullfighting, sport and industry*. In *Fortune*. March 1930. p. 88 (in colour); The Hispanic society of America. *Catalogue of paintings by Ignacio Zuloaga*. New York, 1909. plate 1; McMahon, A. P. *Some aspects of Ignacio Zuloaga*. New York, 1925. figure 3; Maclair, Camille. *Ignacio Zuloaga*. In *Museum*. 1913. v. 3, p. [22]; Mourey, Gabriel. *Ignacio Zuloaga*. In *Paris illustré*. August 1905. no. 43, p. 5; Pattison, J. W. *Ignacio Zuloaga; Spanish painter*. In *The World to-day*. June 1909. v. 16, p. 632; Utrillo, Miguel. *Zuloaga*. In *Forma*. 1907. v. 2, p. [211].



A290

IGNACIO ZULOAGA Y ZANORA
LUCIENNE BREVAL AS CARMEN

LUCIENNE BREVAL AS CARMEN

A290

The actress has turned towards her audience, her face rose-coloured in the glow of the footlights. In her brown hair is a crimson flower. Over her bright red dress fall the long fringes of a Manila shawl with its intricate pattern, its little Chinese figures in red, blue, green, and brown. The rest of the stage is but dimly lit, green shadows rise behind her and brown shadows fall where two men sit at a table with a blue and white jug between them. The painting was finished in 1909. In a later painting of Mademoiselle Bréval as Carmen, Zuloaga has represented her as crouching in the foreground, a shawl swathed about her shoulders. Her head rests upon her hand and her dark eyes are thoughtful. A bust portrait of the actress in her Paris collection shows her with a mass of dark hair framing her smiling face.

Oil on canvas. Height 206 cm.—Width 192 cm. Signed at left: *I. Zuloaga*. Presented to The Hispanic Society of America in 1909. On loan at The Metropolitan Museum of Art, New York, 1909-1922. Exhibited at the *Société Nationale des Beaux-Arts*, Paris, 1908; Buffalo Fine Arts Academy, Albright Art Gallery, 1909; The Hispanic Society of America, New York, 1909; The Copley Society of Boston, Boston. The Spanish school, loan collection, 1912. Reproduced in *Arts and decoration*. December 1916. cover (in colour); Bénédite, Léonce. *Ignacio Zuloaga*. Paris [19—]. illustration facing p. 51; Brinton, Christian. *Zuloaga at the Hispanic society*. In *International studio*. April 1909. v. 37, frontispiece (in colour); The Buffalo fine arts academy. Albright art gallery. *Catalogue of a collection of paintings of Spanish life and character by Ignacio Zuloaga*. Buffalo, 1909. p. [17]; Caffin, C. H. *The art of Ignacio Zuloaga*. In *The*

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A291

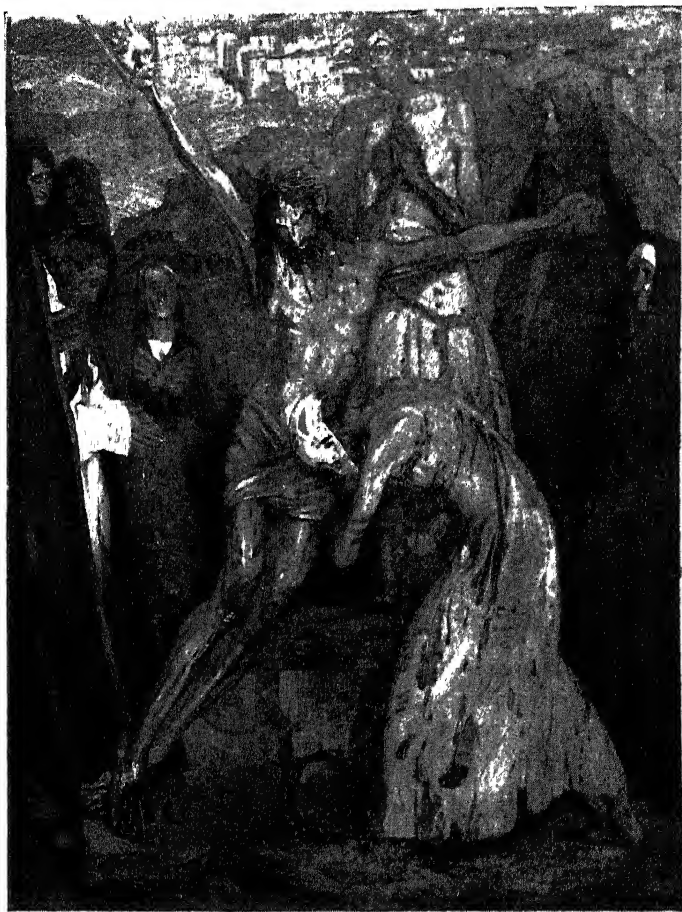
IGNACIO ZULOAGA Y ZANORA
MY COUSIN CANDIDA

MY COUSIN CANDIDA

A291

Lustrous green is the dress beneath the black lace mantilla and vivid green the background against which is placed her tall, graceful figure. In her dark hair are gray-pink roses and in her dress is a touch of old rose. Her right hand holds a closed fan and with her left she gathers her wide skirts together. This portrait was done in 1908. Zuloaga painted her many times, serious and smiling, clad in yellow as in the collection of ex-Governor Fuller, or in a Manila shawl as in the Fearing Collection, Boston. With her two sisters, Esperanza and Teodora, she appears in the Barcelona canvas and in the early work in the Luxembourg. The artist has represented her father, Daniel Zuloaga, the ceramist, standing before an easel, surrounded by his family, in the painting in the Museum of Fine Arts, Boston. Cándida is the third figure from the left.

Oil on canvas. Height 257.5 cm.—Width 91.5 cm. Signed at right: *I. Zuloaga*. Presented to The Hispanic Society of America in 1909. Exhibited at the Buffalo Fine Arts Academy. Albright Art Gallery, 1909; The Hispanic Society of America, New York, 1909. Reproduced in *Academy notes*. March 1909. v. 4, p. 170; Bénédite, Léonce. *Ignacio Zuloaga*. Paris [19—]. illustration facing p. 9; Brinton, Christian. *Zuloaga and the national note in Spanish art*. In *The Craftsman*. May 1909. v. 16, p. [136]; The Buffalo fine arts academy. Albright art gallery. *Catalogue of a collection of paintings of Spanish life and character by Ignacio Zuloaga*. Buffalo, 1909. frontispiece; Frenzi, Giulio de. *Ignacio Zuloaga*. Roma, 1912. p. 76; The Hispanic society of America. *Catalogue of paintings by Ignacio Zuloaga*. New York, 1909. plate 38; McMahon, A. P. *Some aspects of Ignacio Zuloaga*. New York, 1925. figure 10.



A292

IGNACIO ZULOAGA Y ZANORA
THE PENITENTS

THE PENITENTS

A292

A green light falls upon the carved wooden figure of the Christ, suspended in the air by a rope attached to His wrist. A penitent bows before Him, face masked, the lower part of his bloodstained body wrapped in a white cloth. Another awaits his turn, gazing upward with clasped hands, his emaciated figure rising above that of the Christ. A decrepit priest in black and green cope, and some aged women, their great wide skirts of many shades of green drawn over their heads, are among the spectators. The gray walled town and the rocks in the background are seen through a diffused green light. The model for the figure of the Christ was the one upon the altar in the cave of *Santo Domingo*, Segovia. The event which takes place in this painting is described by Father Gil:

“There exists among some villages of La Rioja and of Segovia an old custom or ceremony, practised in Holy Week, which consists in various fervid devotees disciplining themselves by turn and in a bloody manner, while in a realistic way the Descent from the Cross is represented in the open air. Once the Christ has been unnailed they lower Him gently by means of ropes while one of the disciplinarians on his knees near the cross, masks his face with a cloth, and unclothed to the waist and provided with cruel scourges, he waits for the sacred sculpture to touch his head. This holy contact is the sign agreed for the flagellant to begin his hard disciplining, the blows of which descend upon his naked body in the midst of a religious silence in which the priest and the devout people contemplate the edifying spectacle. The first

flagellant is followed in turn by others whom emulation often carries farther than fervour" (4). The painting was completed in 1908 at Segovia. Another painting, *The Brotherhood of Christ Crucified*, finished by Zuloaga in 1911 is interesting in this connection as it also represents an event of Holy Week.

Oil on canvas. Height 238 cm.—Width 190.5 cm. Signed at right: *I. Zuloaga*. Presented to The Hispanic Society of America in 1909. Reproduced in Bénédict, Léonce. *Ignacio Zuloaga*. Paris [19—]. illustration facing p. 76; Frenzi, Giulio de. *Ignacio Zuloaga*. Roma, 1912. p. 26; McMahon, A. P. *Some aspects of Ignacio Zuloaga*. New York, 1925. figure 12; Morice, Charles. *Ignacio Zuloaga*. In *L'Art et les artistes*. October 1909. v. 10, p. 19.



A35

IGNACIO ZULOAGA Y ZANORA
PORTRAIT OF THE ARTIST

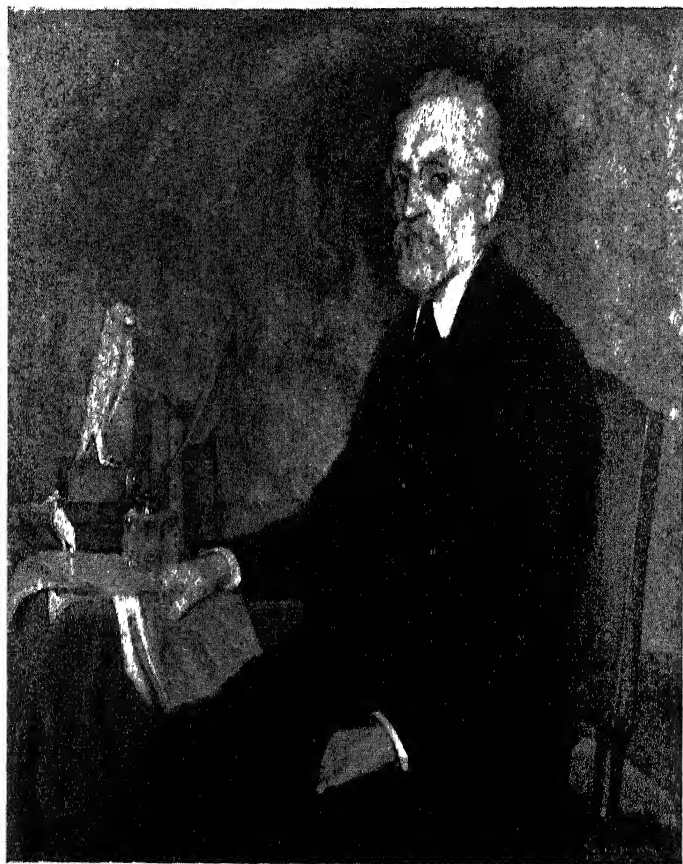
PORTRAIT OF THE ARTIST

A35

The artist's eyes are dark, his gaze direct, and he stands with his hand in his pocket, his brown hat tilted back from his forehead. The high collar of his dark cape, with its bands of dull red and green, is turned up about his ears. He wears a white shirt and a dark suit. The background is painted light brown. "The self-portrait in the collection of The Hispanic Society of America . . . although less picturesque than some others, accurately illustrates Alexandre's analysis when he asks us to note the 'expression of cool courage, of reasoned determination which gives his long but full face so rare an accent of initiative and success; note also the touch of malice which sharpens his serious glance' " (5). The portrait was finished in 1909. In another portrait of the artist painted at Paris in 1913 he is seen wearing his Basque cap and standing at his easel. This work is in the collection of Madame Maurizio Marsengo, Paris. Zuloaga's hat has a high crown and his cape a tall collar in the portrait which he painted of himself in the Riabouchinsky Collection, Moscow.

Oil on canvas. Height 112 cm.—Width 71 cm. Signed at right: *al Señor Huntington su amigo I. Zuloaga*. Presented to The Hispanic Society of America in 1912. Reproduced in Boehn, Max von. *Ignacio Zuloaga*. In *Velhagen & klasings monatshefte*. June 1914. bd. 28, p. [185] (detail); Brinton, Christian. *Exhibition of paintings by Ignacio Zuloaga under the auspices of Mrs. Philip M. Lydig*. [New York, c1916]. p. 6 (detail); Copeau, Jacques. *Ignacio Zuloaga*. In *Art et décoration*. March 1910. 14. année, p. 75; Francés, José. *Los maestros del arte contemporáneo, el pintor Zuloaga*. In *Revista de bellas artes*. July-September 1918. año 1, p. 135 (detail); Frenzi,

Giulio de. *Ignacio Zuloaga*. Roma, 1912. plate facing p. 96; McMahon, A. P. *Some aspects of Ignacio Zuloaga*. New York, 1925. figure 1; Mauclair, Camille. *Ignacio Zuloaga*. In *L'Art et les artistes*. March 1925. no. 55, p. 185 (detail); Idem. *Ignacio Zuloaga*. In *Die Kunst für alle*. October 1911. v. 27, p. 1 (detail); Morice, Charles. *Ignacio Zuloaga*. In *L'Art et les artistes*. October 1909. v. 10, p. 14 (detail); and others.



A1950

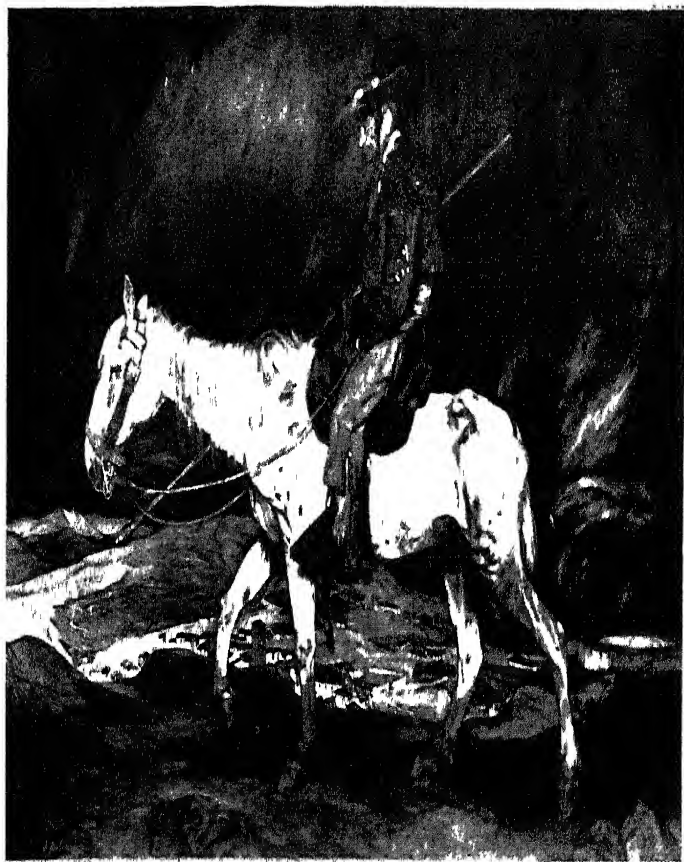
IGNACIO ZULOAGA Y ZANORA
DON MIGUEL DE UNAMUNO Y JUGO

DON MIGUEL DE UNAMUNO Y JUGO

A1950

The distinguished Rector of the University of Salamanca is clad in his semi-clerical black. His complexion is ruddy, his hair, short beard, and mustache are iron-gray, and his black eyes gaze from behind spectacles. He is seated in a chair with a leather-covered back, near a table with a brown cloth, a parchment-bound book in his hand. The background is a sombre blue-gray. On the table, perched upon his books and standing by his inkwell with its yellow quill pen, are two of the little paper figures which he concocts so skillfully and which are described at length in his essay *Apuntes para un tratado de cocotología*. The portrait was painted at Paris in 1925.

Oil on canvas. Height 105.7 cm.—Width 121 cm. Signed at left: *I. Zuloaga*. Presented to The Hispanic Society of America on April 27th, 1926.



A2010

IGNACIO ZULOAGA Y ZANORA
THE VICTIM OF THE *FIESTA*

THE VICTIM OF THE *FIESTA*

A2010

A picador rides homeward from the bull ring upon his blood-stained white horse. His tired shoulders are bent and he holds his red-tipped *garrocha* at rest. The horse, half-blinded, steps painfully along the mountain path. A blue-black sky menaces the little town and the deserted bull ring on the green hills far below. The gray-haired picador in his green and gold jacket, buff trousers, and wide felt hat is Francisco *el Segoviano*. In another picture by Zuloaga, *Women on the Balcony*, (New York, Mrs. Leonard K. Elmhirst) a picador, said to be the same one, is seen riding from the arena on a white horse. The painting in the collection of The Hispanic Society of America was completed in 1910 at Segovia.

Oil on canvas. Height 284.4 cm.—Width 344.1 cm. Signed at left: *I. Zuloaga*. Presented to The Hispanic Society of America on April 21st, 1928. Exhibited at the *Esposizione Internazionale*, Rome, 1911; *Société Nationale des Beaux-Arts*, Paris, 1912; Budapest, 1912; Dresden, 1912; Munich, 1912; Bilbao, 1915; The Copley Society of Boston; The Brooklyn Museum; The Duveen Galleries, New York; The Albright Art Gallery, Buffalo; The Carnegie Institute, Pittsburgh; Cleveland Museum of Art; The Art Institute of Chicago; The City Art Museum of Saint Louis; The Minneapolis Institute of Arts, 1916-1917; Pennsylvania Academy of the Fine Arts, Philadelphia; Cincinnati Museum Association; Detroit Institute of Arts; Toledo Museum of Art; San Francisco Palace of Fine Arts; John Herron Institute, Indianapolis; Corcoran Art Gallery, Washington, D. C., 1918; *Círculo de Bellas Artes*, Madrid, 1926. Reproduced in *The art of Ignacio Zuloaga*. In Pan American union. *Bulletin*.

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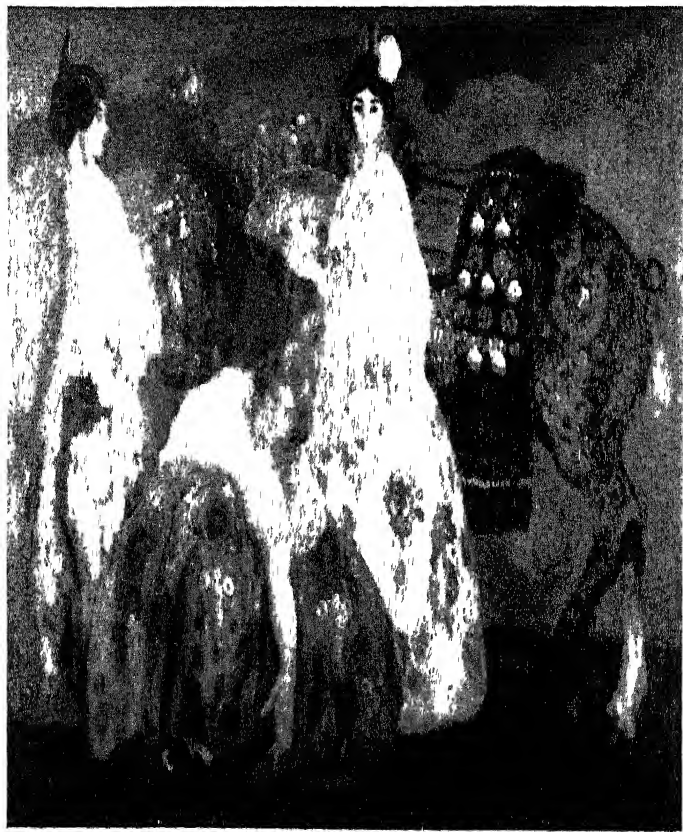
XXVIII

HERMENEGILDO ANGLADA CAMARASA

XXVIII

Hermenegildo Anglada Camarasa was born at Barcelona in 1872. He studied in his native city at the *Academia de Bellas Artes* and later at Paris, where he worked in the *Atelier Julien* and the Academy Colarossi. His first Paris exhibition was held in 1898, and in 1900 his Parisian series which was shown at Barcelona included scenes of the *Moulin Rouge* and the *Casino de Paris*. His *White Peacock* painted in 1904 is of this type. In 1903, 1905, and 1907, he exhibited at Venice, receiving the *Grand Prix* gold medal in the latter year. At Buenos Aires in 1910 he won a *Prix d'honneur*. The canvases in his special room made a brilliant showing at the International Exhibition, Rome, in 1911. His delight in colour found its best expression in the portrayal of Valencians in their *fiesta* costumes, as in the *Peasants of Gandia* and *Girls of Burriana*. Light glows from the gilded combs in the women's hair, from their skirts of scarlet, green, or yellow, and from the gay trappings of their horses. Equally brilliant in colour are his *Valencian Fiesta* in the Luxembourg, Paris, *The Bride of Beni-Mamet* in the Diehl Collection, Paris, and the large canvas of *Valencia* with girls standing before arches of flowers. In the *Tango de la Corona* the slender figures of the gypsy girls lifted high in their partner's arms sway like the white birch trees which pattern the background. Among his most interesting works are the *Lovers of Jaca* and the *Gypsy Dance*. Anglada married a Frenchwoman and became a citizen of that country, although he later returned to Spain to live. He was made a corresponding member of The Hispanic Society of America on January 21st, 1913 and a member on February 21st, 1917. His work was again seen at Venice in 1914, and in the

next year he held an exhibition at Barcelona for the benefit of the widows and orphans of the French artists killed during the war. For many years he has worked in a studio at Pollensa striving to reproduce on canvas the delicate charm of the Balearic Islands. Fantastic and beautiful are the pink and blue lights of his *Cove at Puat*, the green and purple shadows on the white walls of his *Fisherman's House*, *Port of Pollensa*, and the clouds, rocks, and twisted branches of the *Valley of Boque*. The artist had five paintings at the International Exhibition of the Carnegie Institute, Pittsburgh, in 1924, and in the next year he came to the United States as a juryman for the Carnegie exhibition. At this time his works were shown in many cities of the United States; they included his theatrical *Moth* and *Sibyl*, his effeminate *Toreador* as well as several portraits which were not so pleasing as his earlier paintings. Among the pupils of Anglada was the Argentine Tito Cittadini. The artist was given a special room at the International Exposition at Barcelona in 1920-30. S. Hutchinson Harris writes, "We have followed Anglada's work through the depiction of the intense febrile emotion of the Ephesian worship of Woman, through the more reposeful decorative Valencian pictures of his middle period, to the peace of Nature in Majorca. In all he is modern in that he accepts the beauty around him as his subject without any concession to the sentimental pursuit, from tradition, of the kind of beauty which had appealed to earlier conditions of life and knowledge; but, even though, thanks to a poetical temperament, he has been able to raise the things he depicts to the level of his own eye for beauty, accommodated to the limitations of a superficial surface of two dimensions, he is old-fashioned in that he is more concerned to depict the outward appearance of things as seen by the eye than his own inner sensations, or than an imaginative 'parallel to nature' " (1).



A295

HERMENEGILDO ANGLADA CAMARASA
GIRLS OF BURRIANA

GIRLS OF BURRIANA

A295

Girls from Burriana, a small place on the coast north of Valencia, are dressed in the gay *fiesta* costumes of their province. Beside them stands a blue-gray horse with brilliant woolen trappings of magenta, bright red, blue, and white. One of the girls, a blonde, stoops to play with a little black dog. Her skirt is of bright green silk with a design in blue, magenta, and yellow, and about her shoulders is a thin white kerchief embroidered with gold thread. The girl who stands by the horse wears a kerchief of the same type and a pink and white flowered silk skirt. She has a pale complexion and large dark eyes; a pink rose is at her breast and another adorns her dark hair. The fan which she unfurls is painted yellow, magenta, and blue-green. Another dark-haired Valencian stands a little apart, clad in rose-coloured silk skirt and white and yellow kerchief. She holds a bunch of pink and red roses. All three women wear high gilded combs, long gold earrings, and ornamental green pins in their elaborately arranged hair. The background is a clouded deep blue sky.

Oil on canvas. Height 146.6 cm.—Width 208 cm. Signed at right: *H. Anglada-Camarasa*. Exhibited at the *Esposizione Internazionale*, Rome, 1911. Reproduced in Harris, S. H. *The art of H. Anglada-Camarasa, a study in modern art*. London, 1929. plate 4; Leblond, M. - A. *Peintres de races*. Bruxelles, 1909. p. 47 (as *La fiancée de Beni-Manet*); Pica, Vittorio. *L'arte mondiale a Roma nel 1911*. Bergamo, 1911. v. I, p. 80 (as *Fanciulle di Jiria*); Idem. *Hermen Anglada y Camarasa*. In *Die Kunst für alle*. February 1912. v. 27, p. 207; Roma. *Esposizione internazionale di Roma. Catalogo*. Bergamo, 1911. p. cxevi.

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XXIX

EDUARDO CHICHARRO Y AGÜERA

Eduardo Chicharro y Aguera was born at Madrid on June 17th, 1873. He was educated at the *Escuela Especial de Pintura*, Madrid, and later worked with Manuel Domínguez and Joaquín Sorolla y Bastida. Alvarez de Sotomayor, Benedito, and Chicharro painted pictures entitled *The Family of the Anarchist on the Day of Execution* in the competition for the pension at the Spanish Academy at Rome. They were all successful, and Chicharro established himself at Rome from 1900 to 1904. His first important work *The Grape Gatherers*, now in the *Museo de Arte Moderno*, Madrid, had been exhibited in 1899. The three artists exhibited works on literary subjects in 1904, Chicharro, his triptych of Armida and Rinaldo, Benedito, his *Seventh Canto of Dante's Inferno*, and Alvarez de Sotomayor, his *Orpheus Pursued by Bacchantes*. Chicharro was a recipient in 1905 of gold medals at Munich and Liége, and during the next few years he received like awards in many of the cities of Spain. In the museum at Barcelona is his *Greek Peasants Adoring the Gospel Relic Books* which was shown in 1906. Two years later his most important contribution was the triptych of *The Three Wives*, a romantic and fanciful interpretation, and in 1912, his *Castilian Peasant* or *El Tío Carromato* which is now in the City Art Museum at Saint Louis. It is in paintings of the latter type that Chicharro excels, as is evident in the strength and simplicity of his *Sardinian Peasant*, his interesting portrayal of the local personages in the *Hunchback of Burghondo*, and the direct treatment and brilliant colour of the *Village Fiesta*. He is equally successful with his portraits. One of the finest was that of the Marchioness of Villaurrutia seated before a large piece of sculpture, which was

shown at London in 1920. Rather angular and rigid is his painting *Sorrow* with its group of black-clad figures seated about a table in attitudes of great grief. A striking contrast to this work is the *Temptation of Buddha* which caused much comment in 1922 at Madrid when it was awarded the medal of honour. In the painting, Buddha with downcast eyes is seated in the centre. A green light illuminates the white elephant in the foreground, the bodies of the women with red-tipped fingers, the writhing snakes, the dancers and musicians. Chicharro exhibited twenty-four paintings in 1927 at Madrid. He had been made the Director of the Spanish Academy at Rome in 1913 and received many honours besides, among them the Grand Cross of Isabel the Catholic, the Legion of Honour, and the Commandership of the Order of Alfonso the Twelfth. He was elected a corresponding member of the Royal Academy of *San Fernando* in 1913 and *académico de número* in 1922. He was made a corresponding member of The Hispanic Society of America on December 11th, 1918, and a member on December 9th, 1925. Chicharro was appointed Director of the *Museo de Arte Moderno*, Madrid in 1931. Silvio Lago [José Francés] writes: "Chicharro has always shown his aristocracy of thought. He has always felt the exalted desire to unite imagination with technique. Included in this period—transitory, accidental, and in a secondary style—are realistic themes with types and popular costumes. He is like Zuloaga, a liberator from the vulgarity of costume painting. Like Zuloaga he elevates his painting by dramatic feeling, by the tragic atmosphere which he suggests and breathes. . . ." (1).



A2039

EDUARDO CHICHARRO Y AGÜERA
DAY OF THE *FIESTA*, LAGARTERA

DAY OF THE *FIESTA* LAGARTERA

A2039

Seated upon a brown wooden bench is a young girl clad in the *fiesta* costume of Lagartera; a black velvet waist, tight-fitting and trimmed with red and green, a black silk apron with bands of pink, green, and gold embroidery and an edging of red-brown material. Her full skirt of dark blue wool is banded with rows of gold and silver braid and red and green wool embroidery. One of her many underskirts shows beneath it with blue, yellow, red and green bands. Pinned at her waist are red, gold, and silver tinsel flowers and a red and silver ribbon. A magenta kerchief with stripes of dark blue and green is folded over her black hair. She wears a gold necklace and earrings and red beads. Her white wool stockings are embroidered in red, green, and yellow and her black velvet shoes are equally colourful. The child who stands beside her with clasped hands is clad in a similar black waist and apron banded with gold, purple, red, and gray material. Her earrings are of gold, and about her neck is a string of red beads. Pinned to her waist are red and gold tinsel flowers. Her bright blue woolen skirt is banded with gold braid and red, green, and pink wool embroidery. A dark underskirt shows beneath. Her stockings are similar to those of her companion and her shoes are red with gold embroidery and blue bands. Yellow ribbons shirred in front bind her hair, and a gathered red and green silk ribbon covers the back of her head. The floor is of brown tiles, and at the left is a brown wooden door. Arranged on the shelves of a wall niche are red clay water jars, blue and white pottery dishes

and others of metallic lustre ware. Other plates decorate the white walls. A small religious picture, red, blue, gray, and yellow, hangs near the door. On the bench is a woven basket full of bright objects.

Oil on canvas. Height 110.1 cm.—Width 100.2 cm. Signed at left: *E. Chicharro*. Presented to The Hispanic Society of America on January 22nd, 1929.

NOTES

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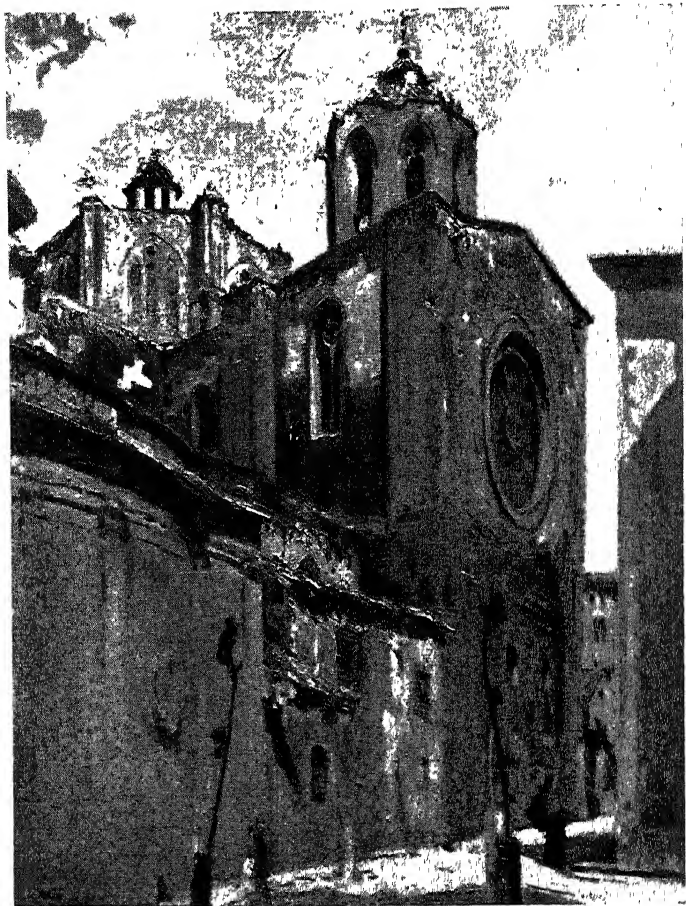
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XXX

JOAQUIM MIR TRINXET

Joaquim Mir Trinxet was born at Barcelona on January 6th, 1873. As a pupil of Antonio Caba and Luis Graner he studied at the *Escuela de Bellas Artes*, Barcelona. His first important work, *Saint Medin*, was acquired by the Count of Peñalver. In 1899 the artist exhibited *The Cathedral of the Poor*, *The Huerta of the Hermitage*, *The Pool*, *Twilight*, and *Morning Light*. In the next year he went to Mallorca, and his name will always be associated with that island because of the many enchanting landscapes which were painted. In 1902 he did the three large decorations of the caves of Mallorca for the Grand Hotel at Palma, which were placed in the dining room with others by Santiago Rusiñol. Among the landscapes exhibited by Mir in 1901 were *The Red Mountain*, *The Cove at Night*, and *The Enchanted House*. Mir held an exhibition of his works at the *Fayans Català*, Barcelona, in 1909. His landscapes which are always extremely individual, are especially notable for the brilliance of their colour. In 1915 his *Old Woman of the Hermitage*, one of his few representations of peasant types, was shown together with the *Oak Tree and Cow* which is now in the *Museo de Arte Moderno*, Madrid. He received a first class medal at Madrid in 1917 and also at Brussels. Some of the artist's finest paintings are in the museum at Barcelona: among them *Light and Shadow*, *The Huerto of the Priest*, *Pastoral*, and the *Cave of the Legend*. He received the medal of honour at Madrid in 1930. *November*, *Fantasy of the Ebro*, and a *Town on the Ebro* were shown during that year. José Francés writes of Mir: "No one knows how to interpret as he does the most audacious fantasies, the most unusual lighting; colour is, in his hands, an inexhaustible treasure. First of all the Catalan coast, then

the land and sea of Mallorca, then again Cataluña, appear upon his canvases, in a shining and harmonious procession. . . He goes through the world like a visionary without seeing what surrounds him and having eyes only for light united to colour" (1).



A2033

JOAQUIM MIR TRINXET
THE LANTERN, CATHEDRAL, TARRAGONA

THE LANTERN, CATHEDRAL
TARRAGONA

A2033

The bell tower and the lantern of the Cathedral at Tarragona, golden-brown in colour, are seen above the transept against a deep blue sky crossed by gray clouds. The slender trees are topped with green leaves, and a few people pass through the *Calle de Vilamitjana*. In the blue shadows is a woman clad in black and across the way a figure in red blouse and brown skirt.

Oil on canvas. Height 99.5 cm.—Width 85 cm. Signed at left: *J. Mir 928*. On the back: "*El cimbori*" (*Catedral Tarragona*) *Joaquim Mir 928*. Presented to The Hispanic Society of America on December 1st, 1928.

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- .

XXXI

MANUEL BENEDITO VIVES

Manuel Benedito Vives was born at Valencia on December 25th, 1875. He attended the school of the Royal Academy of *San Carlos* in the same city. Later he became a pupil of Sorolla and followed the master to Madrid, where he studied with him for several years. Among his awards at this early period was the medal of the third class which he received at the Madrid Exhibition of 1897. Two years later his painting of the anarchist family brought him a pension, at the Spanish Academy at Rome, which lasted for four years and enabled him to visit France, Belgium, and Holland. Upon his return from Italy he lived at Madrid and exhibited in 1904 his *Seventh Canto of Dante's Inferno* which received the medal of the first class and at Munich a medal of the second class. During the next year he visited Brittany and painted such interesting works as the *Breton Mother* and *Breton Fishwives*, the latter acquired for the *Museo de Arte Moderno*, Madrid. A trip to Holland in 1909 resulted in the Dutch subjects which he exhibited in 1910 at Madrid and Santiago de Chile. Although his *Sunday at Volendam*, *Dutch Interior*, and *Near the Mill* were received with unusual interest, they suffer by comparison with his realistic representations of Spanish peasant types such as *The Pottery Seller of Segovia*, *The Organist of Salvatierra*, and *The Woman from Segovia*. One of his most ambitious achievements was his large canvas *The Return from the Hunt*, painted in an earlier tradition. At this period much of his time was devoted to portrait painting at Paris or Madrid. He received the Order of the Legion of Honour in 1919 and became an *académico de mérito* of the Royal Academy of *San Fernando* in 1923. In the next year he was made professor of colour and com-

position at the *Escuela Especial de Pintura, Escultura, y Grabado*, Madrid. The Hispanic Society of America elected Benedito a corresponding member on December 9th, 1925. Among his works exhibited at the *Museo Provincial de Bellas Artes*, Valencia, was his portrait of his teacher Sorolla. The greatest variety of treatment will be found in his portrait work. The English school seems to have influenced him at times, notably in his portraits of the royal children, of the charming Señoritas de Cácer, and of Conchin and Tati with their slender Russian wolfhound. Quite differently handled are his portraits of dancers, actresses, and gypsies—Conchita Piquer, Pastora Imperio, Antoñita—for in painting them he has used broad brush strokes, distinct outlines, and shaded backgrounds. A certain verve in the poses of these women recall similar subjects by Zuloaga. In 1927 Benedito exhibited at Madrid, and in the International Exposition of Barcelona, 1929-30, he was given a special room. Antonio Farré writes: "His composition, like that of all Southerners, is sumptuous and decorative. The figures live in his paintings, not with the spontaneous silhouette of nature but with the studied and cold pose of the studio, blending their charms between silks and gray backgrounds of light and colour in order to give them greater lustre. They have a great deal of Meng's delicate and aristocratic manner, of Goya's grey and black vision (he has a great admiration for this painter) and of the teachings of his famous master but he is more explicit, more careful and hard. He is very clear-headed and sound in drawing" (1).



A2118

MANUEL BENEDITO VIVES
NATURE

NATURE

A2118

A gray-eyed girl with golden hair brushed back from her forehead is partially draped in a white shawl. She holds a red-brown cock and hen, and before her is a great pile of vegetables; tomatoes, red peppers, carrots, cauliflower, squash, artichokes, onions, radishes, celery, and a red cabbage. In the upper left-hand corner is a brown earthenware *olla*. The background is brown.

Oil on canvas. Height 108.4 cm.—Width 82.3 cm. Signed at left: *M. Benedito*. Signed on the back: *M. Benedito*. Presented to The Hispanic Society of America on June 8th, 1929.



A2119

MANUEL BENEDITO VIVES
THE SERMON

THE SERMON

A2119

Peasants are gathered in the church at Salvatierra de Tormes to listen to the sermon. The women are seated in rows before the low wooden racks in which are fitted tall wax candles. The men are seated against the wall. Their costumes consist of white or dark blue linen shirts, dark brown homespun jackets and breeches, and brown waistcoats with large buttons. One man leans upon his cane and raises his hand as though to hear more clearly. The women's faces are framed in black silk and velvet mantillas lined with white silk. Their necklaces and heavy earrings are of gold. Shawls of bright green, orange, red, or blue cross their breasts, and their dark blouses are richly embroidered. Aprons of blue, green, or brown material cover their skirts. A small brown-haired child has a white kerchief over her head. The faces of some of the older women at the right are illuminated by a red reflection. The painting received the medal of the first class at the International Exhibition, Munich, 1909. Francés writes of this painting: "Aside from the richness of colour obtained in this facile and spontaneous manner, so natural that it does not show the least effort on Benedito's part, this painting reveals great dexterity in the handling of the composition. It is truly decorative because of the harmonious arrangement of the women's kneeling figures and the men seated on the bench in the background. Benedito, moreover, succeeded in his attempt to express mystic feeling, an ingenuous and primitive mysticism, and the humble attention on the various faces of old women, of aged and vigorous men, of girls including a child, who serious, precocious, grave, a

fixed look in her clear eyes seems to listen to the invisible preacher" (2).

Oil on canvas. Height 162.2 cm.—Width 180.3 cm. Signed at left: *M. Benedito Salvatierra de Tormes. 1907*. Presented to The Hispanic Society of America on June 8th, 1929. Exhibited at the *Esposizione Internazionale*, Rome, 1911; Saint Louis. City Art Museum. Collection of paintings by contemporary Spanish artists, 1913; Chicago. The Art Institute. Exhibition of paintings by contemporary Spanish artists, 1913; Valencia. *Museo Provincial de Bellas Artes*, 1926. Reproduced in Beruete y Moret, Aureliano de. *Manuel Benedito*. In *Museum*. 1912. v. 2, p. 353; Palencia, Isabel de. *The regional costumes of Spain*. Madrid [c1926]. plate 83; Pica, Vittorio. *L'arte mondiale a Roma nel 1911*. Bergamo, 1911. plate 138; Roma. *Esposizione internazionale. Catalogo*. Bergamo, 1911. p. ccxxxvi.



A1905

MANUEL BENEDITO VIVES
A SKETCH
(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A1905

A young man in a white shirt open at the throat, black sash, and blue-gray trousers, carries half of a watermelon and a glass *porró* of wine. A dark red and blue kerchief binds his head. The background is gray.

Oil on wood. Height 25.7 cm.—Width 14.5 cm. Signed at right: *M Bénédicto*. Presented to The Hispanic Society of America on June 13th, 1925.



A2117

MANUEL BENEDITO VIVES
GENERAL VALERIANO WEYLER Y NICOLAU
MARQUIS OF TENERIFE

GENERAL VALERIANO WEYLER Y NICOLAU
MARQUIS OF TENERIFE

A2117

In this unfinished study the General is seen clad in a dark blue uniform with red collar, cuff bands and sash, gold braid and gilt buttons. He has brown hair and mustache and stern blue eyes. The background is shaded from a dull blue-green to brown.

Oil on canvas. Height 108 cm.—Width 82 cm. Signed at left: *M. Benedito*. Presented to The Hispanic Society of America on June 8th, 1929. Exhibited at Valencia. *Museo Provincial de Bellas Artes*. 1926.

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XXXII

FERNANDO ALVAREZ DE SOTOMAYOR

Fernando Alvarez de Sotomayor was born at El Ferrol, Galicia, in 1875. Like Chicharro, he was a pupil of Manuel Domínguez, and together with Chicharro and Benedito, he painted an anarchist scene in a competition which won for him a pension at Rome in 1899. Later he traveled in France, Holland, and Belgium. His *Orpheus Pursued by Bacchantes* was exhibited at Madrid in 1904 and received the second medal. Somewhat reminiscent of this painting is his *Rape of Europa*, exhibited two years later, which was awarded medals at Madrid and Barcelona. In 1908 the artist was summoned to Santiago de Chile, where he became Director of the *Escuela de Bellas Artes*, a post which he held for several years. To the International Exposition in Chile he sent three portraits in 1910. From this early period dates a portrait of his mother and one of the artist Helsoy. One of his few religious paintings is that of Saint Monica and Saint Augustine for the Church of the *Consolación*, Madrid. An exhibition of his works was held at Bilbao in 1916 and at Vigo in 1924. The artist is, perhaps, at his best in such haunting pictures of Galician peasants as *At the Fair* or in such gay and colourful compositions as *Celebrating the Fiesta* and *The Galician Dance*. His tendency is towards repetition in many of his paintings of Galician peasants; they are seen at half-length alone or in couples, placed in one corner of the picture. Only the difference in their bright costumes and their interesting faces saves them from monotony. Alvarez de Sotomayor was elected to the Royal Academy of *San Fernando* on March 12th, 1922. He was appointed sub-Director of the *Museo del Prado* in 1918 and Director in 1922. On November 13th, 1929, he was elected a mem-

ber of The Hispanic Society of America. An excellent portrait painter, his work recalls the English school of the eighteenth century. His full-length portraits of the Queen of Spain, of the Duke of Alba, and of the Duchess of Santoña are among the most impressive productions of the modern school. His portraits of children are as English as the *Age of Innocence*, for María del Carmen, Mademoiselle Colette B., Señorita María Romero, and the girl with the kitten, each finds shelter beneath the leafy foliage of a large tree in the left-hand corner of the canvas. At the International Exposition, Barcelona 1929-30, he was assigned a special room for the exhibition of his many paintings. Méndez Casal writes: "Sotomayor, aside from his brilliant work as a portraitist, is allied to the Galician atmosphere by his work as a painter of regional customs. . . . It was in the heart of the region, in the Galician countryside, that he found a well-defined and spontaneous character with its love of vividly coloured costumes, its country *fiestas* followed by copious banquets at which there take place scenes like a Flemish *kermesse* and its picturesque processions. But Sotomayor, perhaps because of a temperamental inclination, has only painted the optimistic side of country life" (1).



A2136

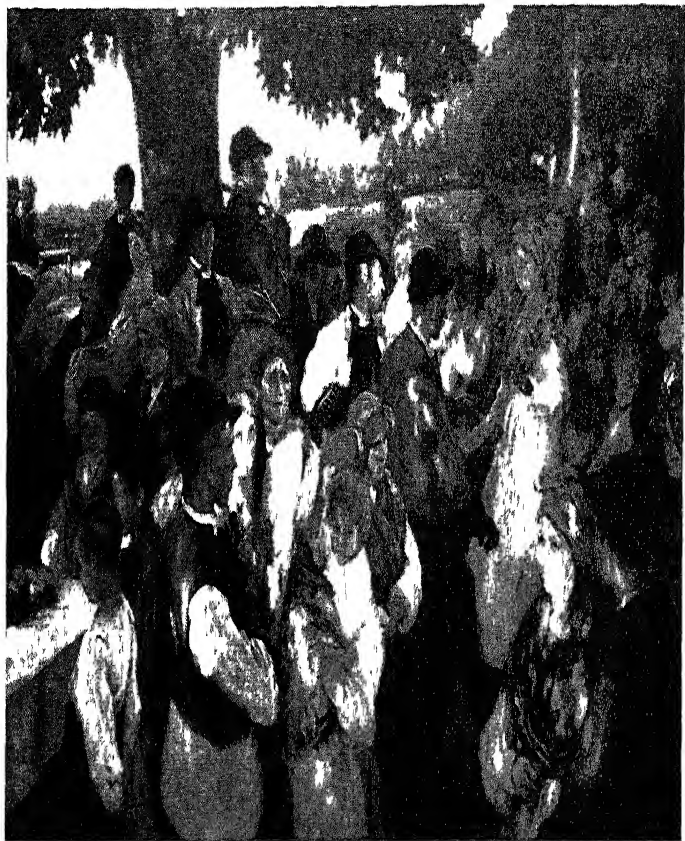
FERNANDO ALVAREZ DE SOTOMAYOR
THE SEVENTEENTH DUKE OF ALBA

THE SEVENTEENTH DUKE OF ALBA

A2136

The present Duke of Alba is seen standing against a dark brown archway at the head of a flight of gray stone stairs. He has brown hair and eyes and a small mustache. About his tall figure is the white mantle of the Order of Calatrava with its red cross fleury. He is clad in the uniform of the *Real Maestranza* of Sevilla, a red jacket banded with silver and adorned with silver buttons and black velvet cuffs, white knee breeches and stockings, and black slippers with metal buckles. Across his breast is the blue ribbon of the Order of Charles the Third, and about his neck is the golden collar of the same Order. He wears, also, the collar of the Order of the Golden Fleece. Various medals decorate his uniform. The blue sky is overcast with gray, but above the brown walls of his Castle of Coca the sun shines through white clouds. A study for this portrait is in the collection of the Duke of Alba at Madrid.

Oil on canvas. Height 154.8 cm.—Width 70.4 cm. Signed at left: *Sotomayor*. At right: *Jacobo Stwart y Falco Duque de Berwick y de Alba como prveba de afecto ofrece este retrato pintado por Sotomayor Diciembre de MCMXXIX a su buen amigo Archer M. Huntington fundador benemerito de la Hispnic Society*. Presented to The President of The Hispnic Society of America by the Duke of Alba on July 3rd, 1930. Reproduced in Moran, Catherine. *The collection of the Duke of Alba*. In *Apollo*. October 1930. v. 12, p. 274.



A1719

FERNANDO ALVAREZ DE SOTOMAYOR
THE GALICIAN DANCE

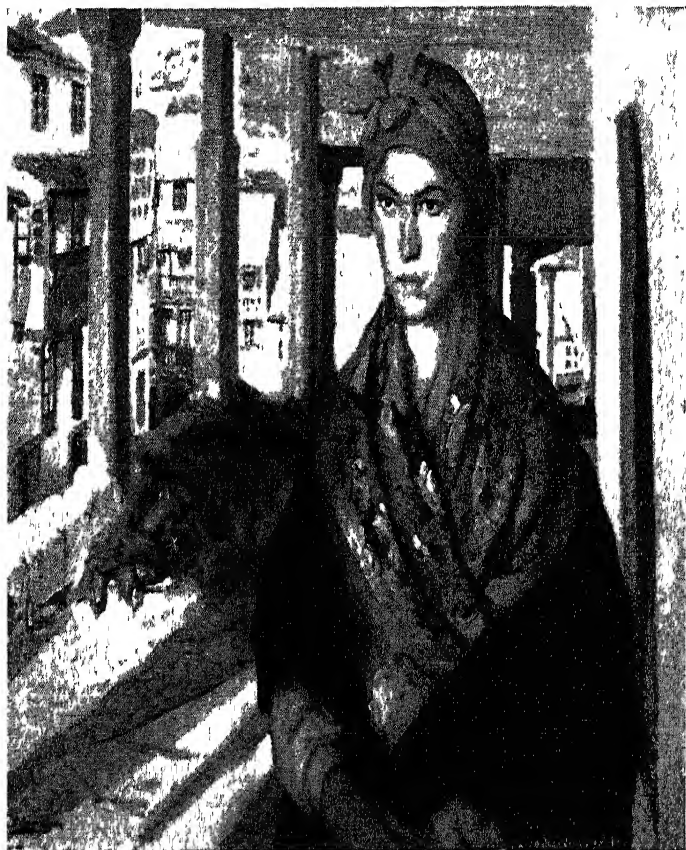
THE GALICIAN DANCE

AI719

In an open glade beneath the green branches of a large chestnut tree, gayly-clad peasants are gathered together. In the midst of the crowd two couples dance the *muñeira*, the men clad in scarlet and black or white and black jackets with dark knee breeches and brown felt caps (*monteiras*). The girls are dressed in white with red and yellow shawls, and about their heads are red kerchiefs. The musicians lean against the tree trunk and play the *gaita*, cymbals, and drum. Their dark hats are crushed down over their foreheads, and one wears a brown sleeveless jacket and the other, a white jacket with black *revers*. In the foreground the sunshine falls on the orange, red, or blue kerchiefs of the women, tied about their heads in characteristic Galician style, upon their white dresses and wool shawls of yellow, orange, red, and green material. The men beside them wear brown *monteiras*, orange or white shirts, and dark sleeveless jackets. Behind the dancers are other peasants in costumes in which red and orange are the predominating colours. At the left is a table laden with fruit which is the centre of interest for small children clad in peasant costumes like their elders. A boy and two girls lean against the tree trunk in the background. The older girl wears a yellow kerchief, and a blue shawl covers her dress. The younger wears a white dress with orange shawl and red kerchief. In the distance brightly-dressed figures wander through a sunlit field, bordered by trees heavy with green foliage. Above blue hills float white clouds in a pale blue sky.

Oil on canvas Height 194.5 cm.—Width 267 cm. On the stretch-
er: *La Muñeira* and label of the Carnegie Institute, Pittsburgh:

"Galician Dance". Presented to The Hispanic Society of America on September 18th, 1930. Exhibited at the Carnegie Institute, Pittsburgh. 1925; Grand Central Galleries, New York. 1926. Reproduced in Watson, Forbes. *The international exhibition at the Carnegie Institute*. In *The Arts*. November 1925. v. 8.



A2038

FERNANDO ALVAREZ DE SOTOMAYOR
YOUNG GALICIAN GIRL

YOUNG GALICIAN GIRL

A2038

Standing in the strong sunlight with a scarlet wool kerchief flowered in green, blue, and pink about her shoulders, is a young peasant girl of Galicia with dark eyes and rosy cheeks. Over her white blouse is drawn a black wool shawl and about her head is bound a red, blue, and yellow kerchief. Through the gray arcades of the village street are white houses with green balconies and roofs of pinkish-brown.

Oil on canvas. Height 70.2 cm.—Width 87.3 cm. Signed at left: *Sotomayor*. Presented to The Hispanic Society of America on January 22nd, 1929.

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XXXIII

JOSE PINAZO MARTINEZ

XXXIII

José Pinazo Martínez was born at Rome in 1879. His father, the artist Ignacio Pinazo Camarlench, returned to his native Valencia soon after the birth of his son. José was taught painting by his father and at an early age was awarded several medals. An excellent work, *Pelota in Valencia*, was painted in 1897. Definite recognition came to him at the Paris Universal Exposition in 1900 when he received the second medal. Portraits, still life, and figure painting were his contributions to the Madrid exhibitions during the next years, with the exception of the *Death of Petronius* shown in 1906. *Nocturne* and *Five O'Clock Tea* were exhibited in 1908. Two years later he painted the *Richness of Life* in which a group of men and girls are gathered before a table laden with fruit, wine, and flowers. A triptych, *Snares of the Devil*, resembles a type of painting popular at this period among his contemporaries. In 1915 his *Floreal* received a first medal. An accomplished painter of still life, Pinazo in his figure compositions makes use of many accessories, tall water jars, fruit and flowers, great branches laden with oranges, but these are always in the background, never emphasized, only used to add gaiety and charm to scenes typically Valencian. Among the many exhibitions of his paintings were those held at Barcelona in 1916, at Madrid in 1918, at New York in 1920, and in Cuba in 1921. The artist received the Cross of Isabel the Catholic and that of Alfonso the Twelfth. At New York were shown the charming *White Mantón* and *Dawn*, the more studied and poster-like *In the Fields* and *The Girl with a Rose Between Her Lips*, for which the same model seems to have posed, and several delightful studies of children, such as *The Princess with the Bare Feet*, *Morning-glory*,

and *Story of Spring*. Like his father, Pinazo has few equals as a painter of childhood. Although not many portraits were exhibited at New York, several were painted by Pinazo at that time. An exhibition of the artist's works was held at Madrid in 1926. Pinazo has changed his manner of painting recently, as may be seen in *Nosotros* in the collection of the Society, and *Marisa*, a portrait of his daughter, exhibited in 1930 at the Carnegie Institute's International Exhibition.



A1718

JOSE PINAZO MARTINEZ
NOSOTROS

NOSOTROS

AI718

The family of the artist dressed in Valencian costume is seen in an open loggia. Pinazo wears the tall hat and voluminous cloak of a mayor of a Valencian village; a gray kerchief bound beneath the gray hat and the pink cloak lined with blue material over a white shirt. Señora de Pinazo, Doña Magdalena Mitjans, is seated. She wears a black silk skirt, small white apron, and pale green blouse with yellow cuffs, across which is folded a white scarf embroidered with gold thread. A gilt comb is in her dark hair and her green and gold earrings are typically Valencian. Beside her stands the blue-eyed María Luisa, the daughter who is an artist. She carries a straw basket, and her blonde hair is ornamented with a tall comb and long green and gold pins. Blue slippers and stockings, a full skirt of pale blue silk, a blue bodice embroidered in pink and yellow flowers, and puff sleeves of white material complete her costume. Perched upon the broad parapet with her books piled beside her is María Teresa, the brown-haired daughter. A transparent yellow scarf veils her pink bodice, her full skirt is of pale yellow silk, her stockings gray silk, and her slippers yellow. A scarf of mauve, striped with yellow and blue, falls back from her hair. The floor of the loggia is of red tiles, the walls are painted pink, and placed at the left is a tan and green pottery water jar. Beyond the arches of the loggia is a pale blue sky flecked with white clouds, a bridge over the River Turia, and the green trees on the opposite banks. Of this work Manuel Abril writes: "The execution and conception include at the same time a realistic precision and an unreal conventionalism, very

usual in the history of good pictures. For this reason it seems to us that *Nosotros* could be, not the portraits of concrete persons, but rather legendary characters, an abstract representation of an historic people, with a foundation of high quality and good taste; rather than actual persons, they are types possibly for an altar *retablo* or a mural decoration in homage to a region. . ." (1).

Oil on canvas. Height 114 cm.—Width 79.6 cm. Signed at right; *Pinazo 1930*. Presented to The Hispanic Society of America on August 13th, 1930. Exhibited at the *Casa de Prensa Española*, Madrid, 1930. Reproduced in Abril, Manuel. *Pinazo . . . y compañía*. In *Blanco y negro*. June 15th, 1930. año 40; *La Esfera*. August 16th, 1930. año 17, cover (in colour); Marquina, Rafael. "*Nosotros*". In *Cosmópolis*. July 1930. año 4, p. 40; Subira, José. *L'art espagnol*. In *Le Figaro artistique illustré*. March 1931. p. 56.



Ar58

JOSE PINAZO MARTINEZ
MARIA LUISA PINAZO Y MITJANS

MARIA LUISA PINAZO Y MITJANS

Ar58

The daughter of the artist has long yellow hair and brown eyes. She wears a white dress with lavender, pink, and green shading. The background is a green meadow with the turquoise blue sea beyond and a pale blue sky above.

Oil on canvas. Height 48 cm.—Width 35.5 cm. Signed at left: *Pinazo*. On the back: *Daughter of the artist. Presented to the Society December 21st 1919 by A.M H. P.M. Amor-arte-trabajo*. Presented to The Hispanic Society of America on December 21st, 1919. Reproduced in Francés, José. *El arte noble, inquieto y sonriente de José Pinazo*. In *Vell i nou*. March 1921. 2. época, v. I, p. 437 (as *Nena*).



A160

JOSE PINAZO MARTINEZ
PORTRAIT OF THE ARTIST

PORTRAIT OF THE ARTIST

A160

He wears a dark suit and black broad-brimmed hat. His eyes are hazel and his hair, light brown. Two curtains are drawn back to reveal a landscape of blue sea and brown earth and a pale blue sky. The curtain at the right is green with lavender lights and that at the left, mulberry colour.

Oil on canvas. Height 51 cm.—Width 66 cm. Signed at upper left: *Pinazo New York 1920*. Presented to The Hispanic Society of America on April 12th, 1920.



A57

JOSE PINAZO MARTINEZ
DON JUAN RIAÑO Y GAYANGOS

DON JUAN RIAÑO Y GAYANGOS

A57

The ex-Ambassador of Spain to the United States wears a black uniform with gold braid and scarlet cuffs. Across his chest is the red and white ribbon of the Order of the Red Cross and a plaque of the Order is pinned to his coat. He has brown eyes and gray hair and mustache. In his left hand he holds a pair of white gloves. He is seated upon a chair upholstered in red material and studded with brass nails. Pinned to his uniform are the various medals and insignia. A red curtain is draped across the blue-gray background.

Oil on canvas. Height 102 cm.—Width 76 cm. Signed at left: *Pinazo*. Presented to The Hispanic Society of America on April 12th, 1920. Reproduced in *Town and country*. January 1st, 1921 (in colour).



A161

JOSE PINAZO MARTINEZ
DOÑA ALICE DE RIAÑO

DOÑA ALICE DE RIAÑO

A161

Señora de Riaño is clad in a blue evening dress partially veiled by a black lace scarf and holds a fan decorated in red, green, yellow, and blue. She has dark brown hair and blue eyes. The background is painted in green and lavender.

Oil on canvas. Height 101.5 cm —Width 75.5 cm. Signed at right: *Pinazo*. Presented to The Hispanic Society of America on April 12th, 1920.

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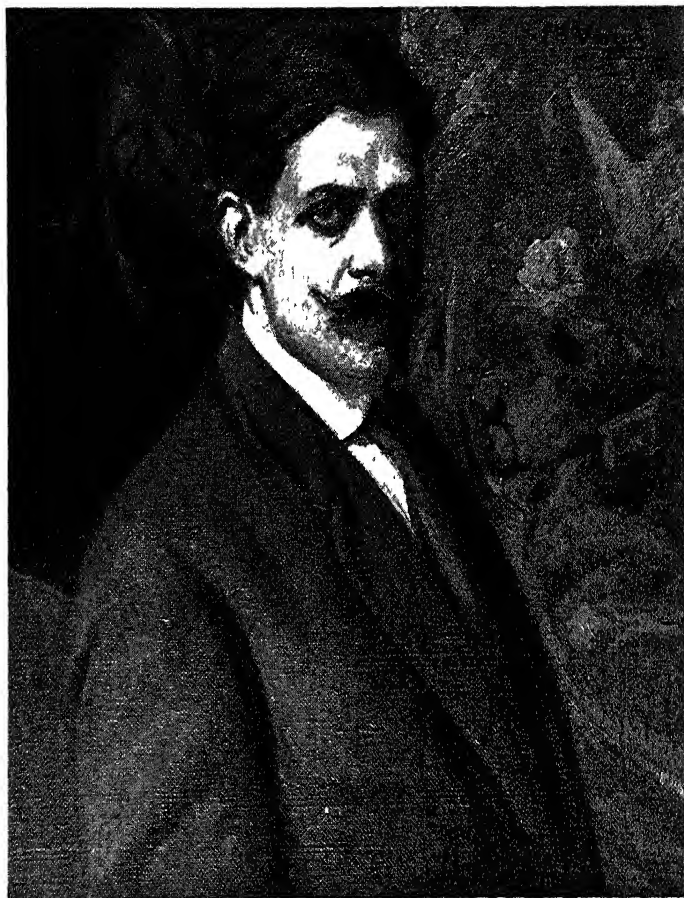
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XXXIV

FERNANDO VISCAI ALBERT

Fernando Viscaí Albert was born in Valencia in 1879. He was a potter in his youth but later decided to devote his time to painting and studied at the *Escuela de Bellas Artes de San Carlos*, Valencia. In 1897 his work was interrupted by the death of his father, and it became necessary for him to support his family. In 1903 a picture which he presented in competition before the *Diputación Provincial* of Valencia was very well received. The painting is now in the Palace of the *Diputación Provincial*. In 1904 he exhibited four canvases, among them *Between Two Lights*, which received an award. Viscaí lived at Madrid for many years and exhibited in 1908 his portraits of Mario and Libertad. He held an exhibition of his works in 1912 at Barcelona. In the next year he went to Paris where he exhibited at the *Salon*. His pictures, *Children in the Sun* and *A Shepherd of Teruel* are painted in the Valencian tradition. Other interesting works are *Valencian Peasant Woman*, *María "la Serena"*, *Cousins*, and the *Girl with the Jar*. His painting *La Fornarina* was exhibited at Paris in 1914. In 1925 his pictures were shown at the *Museo de Arte Moderno*, Madrid. Viscaí is a painter of portraits as well as of peasant types. Of his work Recio Agüero writes: "This notable Valencian painter, upon transplanting himself to Paris, has preserved in his full palette all that makes his native region a celestial paradise: light and colour. His pictures, then, studies of the true Spain, dazzle and attract us; and if we see them in the Exhibition, in the *Salon*, our heart beats faster, and immediately we pause to contemplate the strong work which recalls the corners of our Spain with irresistible force, with all its light, with all the happiness of its mischievous girls" (1).



A1864

FERNANDO VISCAI ALBERT
PORTRAIT OF THE ARTIST

PORTRAIT OF THE ARTIST

Ar864

The artist is clad in a gray suit, white shirt, and pink necktie. He has blue eyes, brown hair, and mustache. In the background at the left is a painting in a gold frame of a seated woman clad in red skirt and brown blouse and at the right a yellow, blue, and green decorative design.

Oil on canvas. Height 69.5 cm.—Width 65 cm. Signed at upper right: *F^{do} Viscaí. por el mismo París 1913*. Presented to The Hispanic Society of America on December 13th, 1913. Reproduced in Cadenas, J. J. *A B C en París, los "arrivistas"*. In *A B C*. November 15th, 1913; *Fernando Viscaí*. In *La Ilustración artística*. December 1913. p. 780; García Sánchez, Federico. *Parisienses de España*. In *Heraldo de Madrid*. November 22nd, 1913; *La Ilustración española y americana*. November 15th, 1913. p. 297; Recio Agüero, Pedro. *Nuestros artistas, Fernando Viscaí*. In *Revista gráfica*. January 15th, 1914. p. 119.

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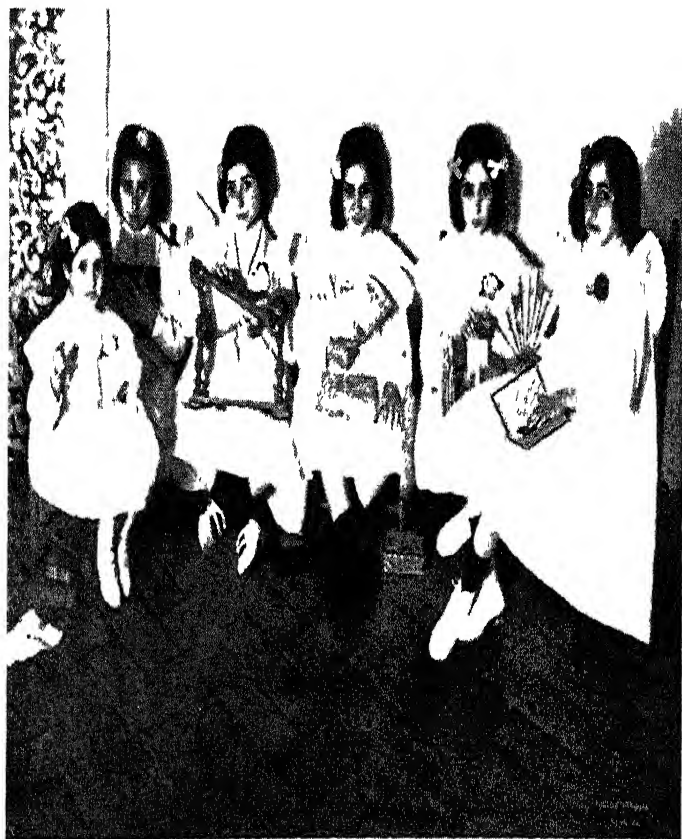
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XXXV

EUGENIO HERMOSO MARTINEZ

Eugenio Hermoso Martínez was born at Fregenal de la Sierra, Extremadura, on February 26th, 1883. At a very early age Hermoso was sent to Sevilla to study art by the *Ayuntamiento* of his native town. Gonzalo Bilbao was among his teachers. From Sevilla the artist went to Madrid in 1901, where he entered the school of the Royal Academy of *San Fernando*. In 1904 he received a medal of the third class at the Madrid Exhibition, and the *Diputación* of Badajoz allowed him a pension. He traveled extensively, visiting Holland, England, Italy, and France. In 1906 a second class medal was awarded his *La Juma, La Rufa, and Their Friends*, a picture with laughing peasant girls bending and swaying beneath the weight of large water jars carried on their hips; three tall trees appear in the serene landscape. Another group of girls in *On the Way to the Market* are laden with baskets of fruit and live chickens. Single figures, such as the appealing *Little Goatherd*, *Little Field Labourer*, or *Child and Bird* are equally characteristic of his skill in portraying sturdy country people. It was only occasionally that he painted portraits. Besides many other medals, he received the gold medal of the *Circulo de Bellas Artes*. He also had the Order of Alfonso the Twelfth. In 1910 he exhibited in the International Exposition at Santiago de Chile *The Lunch, A Woman of Extremadura*, and *In the Church*. Together with another Extremaduran artist, Adelardo Covarsí, his works were shown at Barcelona in 1916. The *Museo de Arte Moderno*, Madrid, possesses his *Village Fiesta* and *Rosa*. The artist sent to the Royal Academy Exhibition at London, 1920-21, the following works, *The Apple Orchard*, *The Little Goatherd*, and *The Healing Virgin*. One of his latest

works is *A Wedding at Fregenal*. Gutiérrez Navas writes: "Eugenio Hermoso is a great painter; he is not pedantic and fastidious; he is the vigorous interpreter, wholesome as his native soil; he is the artist of the fields, of the villages, who, if he acquired delicacy and refinement in a courtly atmosphere without in the least forgetting the preferences of his youth, did so for the special purpose of expressing them better and of recording more perfectly on canvas his sane and profound vision" (1).



A2040

EUGENIO HERMOSO MARTINEZ
CHILDREN AT SCHOOL

CHILDREN AT SCHOOL

A2040

A row of dark-eyed little girls are seated upon small chairs busily engaged in needlework. They wear white frocks and in their dark hair are red, yellow, and pink ribbon bows. Roses of similar colours are pinned to the dresses. Their socks are black or pale blue in colour and their shoes, white or black. The child at the left holds a pink embroidery pillow and is stitching with red thread on a white cloth; next to her a little girl clasps a book bound in a dark cover. The third child is working on a sampler on a brown wooden frame, and the fourth holds a yellow fan and a yellow embroidery pillow. Next to her is a girl with a bobbin lace stand; an orange-coloured paper pattern is wound about the roll. The girl at the extreme right holds an open book and a pale yellow and pink fan. The background is a cream-coloured wall with a curtain of coarse embroidered net (*malla*) hung over a dark doorway. On the floor of dull red tiles are various small brown boxes and a bit of white material.

Oil on canvas. Height 138 cm.—Width 194.3 cm. Signed at right: *Eugenio Hermoso Fregenal 1904*. Presented to The Hispanic Society of America on January 22nd, 1929.

NOTES

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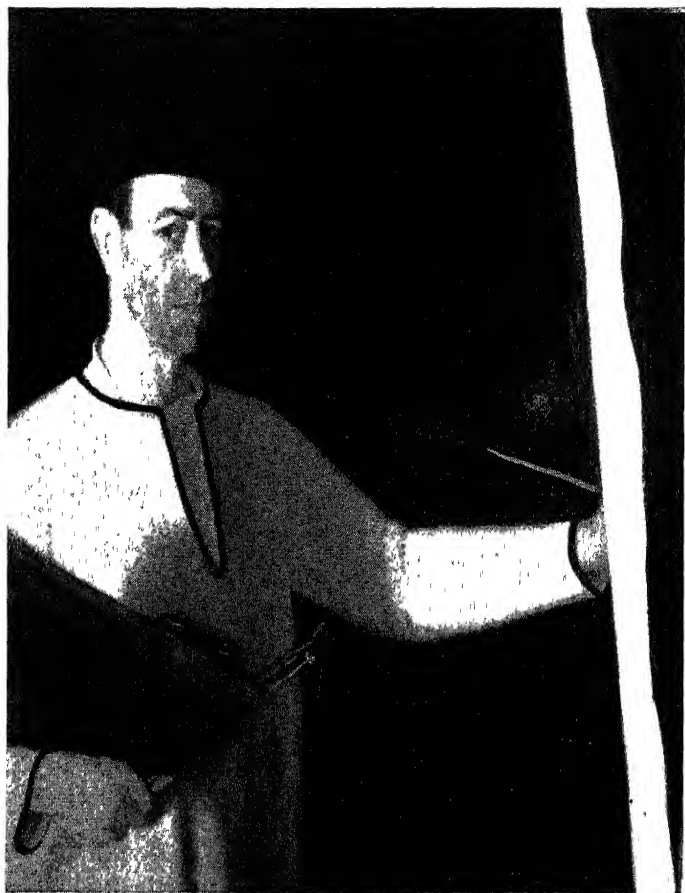
XXXVI

RAMON DE ZUBIAURRE Y AGUIRREZABAL

XXXVI

Ramón de Zubiaurre y Aguirrezabal was born on September 1st, 1883, at Garay in the Basque provinces. Together with his brother Valentín, he studied art at the *Escuela Superior de Escultura, Pintura, y Grabado*, Madrid, as a pupil of Alejandro Ferrant. The two brothers, both born deaf, were constant companions and traveled in France and Italy to study art. As early as 1899 Ramón exhibited three landscapes at Madrid. In 1904 his contributions included portraits and Basque subjects. He received a medal of the third class at Madrid in 1908 and in 1909 a gold medal at Valencia. In the next year the brothers held an exhibition at Madrid. Rewards came with almost every year—at San Francisco, Panama, and Munich, as well as in Spain and South America. The early works of the Zubiaurres resembled at times those of their fellow Basque, Zuloaga, but later their style became entirely individualized. Ramón was at first interested in representing the gayly-dressed *charras* of Salamanca and the lace makers of Lagartera, and it was at this period that he painted *Rogues and Beggars, Salamanca*, now at Rome, and *Golden Wedding, Salamanca*. In 1915 the *Victorious Rowers of Ondárroa* (in the Luxembourg, Paris) was widely acclaimed, and Ramón became more than ever the painter of the Basque fishermen. The rowers are a group of sturdy Basques standing with heavy oars erect after their victorious race. The oars make a fine pattern against the distant harbour shut in by hills. The artist's sense of humour and feeling for caricature is best expressed in two paintings, *The Race* and *The Authorities of My Village*. Other Basque scenes show old women playing cards, young men at the game of *pelota*, fishermen taking leave of their families, and young girls

with wide trays of fruit balanced on their heads. In many of the backgrounds appear toy villages and minute figures in the tradition of an earlier day. *Shanti-Andía, the Fearless*, a Basque fisherman braving the storm in his open boat, won a medal in 1924 and was placed in the *Museo de Arte Moderno*, Madrid. Zubiaurre's portraits vary from the early ones such as the Archbishop of Segovia and Don Miguel de Unamuno y Jugo, with its El Greco sky, to his less interesting portrayals of the society of Buenos Aires. The artist was elected a corresponding member of The Hispanic Society of America on December 11th, 1918, and a member on November 24th, 1924. He has often exhibited in South America and the United States. Two of his exhibitions were held at Paris. In the International Exposition at Barcelona, 1929-30, he showed a canvas called *Justice, the Romantic Period*. An exhibition held at Lima, Peru, in 1930 consisted of seven Peruvian subjects. Léonce Bénédicté writes: "Valentin would evidently follow the old masters, especially Greco. He has a gravity of manner and of expression which bespeak serious thoughts. He remains pensive, scrutinizing faces, trying to grasp and depict their inner lives. He is, more than his brother, pervaded with the somewhat austere atmosphere often found in Castilian Art. His brush gives strong contrasts and deep impressions. On the contrary, Ramón loves life, the joyous, throbbing, triumphant life which palpitates on the boundless horizons of the seas. His colouring is more ardent, more glowing. He shows decided preference for golden and orange hues" (1).



A2134

RAMON DE ZUBIAURRE Y AGUIRREZABAL
PORTRAIT OF THE ARTIST

PORTRAIT OF THE ARTIST

A2134

The artist is clad in a white shirt and yellow smock, banded with dark blue material, which is worn by the Basque fishermen. His *boina* is of dark blue wool. He has dark hair and green eyes. In his right hand he holds a palette and brushes and with his left hand holds an orange-coloured brush handle towards a canvas. The background is green shading to purplish-blue with a very small scene in the right-hand corner representing a green building, a path, and trees.

Oil on canvas. Height 89.5 cm.—Width 90 cm. Signed at right: *My self Ramón de Zubiaurre. 1930.* Presented to The Hispanic Society of America on June 12th, 1930.



A2135

RAMON DE ZUBIAURRE Y AGUIRREZABAL
DON VALENTIN DE ZUBIAURRE Y AGUIRREZABAL

DON VALENTIN DE ZUBIAURRE Y
AGUIRREZABAL

A2135

The brother of the artist wears a white collar and blue tie. His yellow smock is bound with dark blue material. He has brown hair and hazel eyes. With his left hand he grasps a canvas and stretches his right arm towards it. The mountainous landscape in the background is painted blue and green with a reddish-purple sky.

Oil on canvas. Height 90 cm.—Width 89.5 cm. Signed at centre: *My Brother Valentin Ramon de Zubiaurre. 1930.* Presented to The Hispanic Society of America on June 12th, 1930.

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XXXVII

JOSE MARIA LOPEZ MEZQUITA

José María López Mezquita was born at Granada on April 25th, 1883. At an early age he studied with José Larrocha and from 1897 to 1900 he attended the *Escuela Especial de Pintura, Escultura y Grabado* at Madrid, at the same time working under the direction of Cecilio Plá. A portrait exhibited in 1899 at Madrid and *Lux innocentiae fides* painted during the same year are among his first works. When eighteen years of age, he obtained a gold medal for his realistic canvas *The Prisoners* which was acquired for the *Museo de Arte Moderno*, Madrid. The successful young artist was sent by the Infanta Doña Isabel of Bourbon to various countries to travel, and at the Paris *Salon* of 1903 his painting *Repose* received a silver medal. Portraiture became his chosen field, and as early as 1906, he painted the group portrait *My Friends* which later won a gold medal at Munich. His portraits of the Infanta Doña Isabel of Bourbon accompanied by the Marchioness of Nájera, of Don Ramón Pérez de Ayala, and Don José Francés were completed in 1915. Lengthy visits to Avila and Segovia resulted in several canvases depicting Castilian peasant types, their bright costumes sharply accentuated against leaden gray skies or the brown walls of Avila. These works are an interesting development from earlier canvases such as the *Romería* and *El Velatorio*. Three important pictures dating from 1925 are those of King Alfonso the Thirteenth in hunting costume, Juan Belmonte, and Don Miguel de Unamuno. In the same year the artist painted the *Bust of a Woman* which he presented to the Royal Academy of *San Fernando*, Madrid, when elected member *de número*. In 1926 the artist arrived in the United States where he held ex-

hibitions of his work at New York, Boston, and Chicago. Among the portraits shown were those of General Primo de Rivera, Andrés de Segovia, the guitarist, and the Italian artist, Guido Caprotty. Many canvases painted at Avila and Segovia were also exhibited. The artist was made a corresponding member of The Hispanic Society of America on April 1st, 1926 and received the medal of Arts and Literature. He was engaged in painting a series of portraits of distinguished Spaniards and South Americans for the collection of The Hispanic Society of America from 1926 until 1928. López Mezquita, even when painting his peasant types, remains essentially a portrait painter who has little interest in landscape backgrounds or gay accessories of dress. He wishes above all to emphasize the character of the persons portrayed; the sadness of the wrinkled old women of Avila, the rugged nobility of the Mayor of Torrente, the sturdiness of the peasants of Jijona and Burjasot. Of his work José Francés writes: "López Mezquita has felt at the same time as his contemporaries, at first the strangeness, and later the enchantment of the Spain asleep in the heart of the ancient provinces of Castilla. . . . With an austere rectitude of conscience and of vision López Mezquita has continued to reflect these rugged and brown lands, the tranquil distant landscapes, the gray ruins, the dusty roads, the young girls with pure profiles like primitive virgins, the thin parchment-like old women, the lean men, the pottery with simple outlines and rude ornamentations, the cloths and embroideries with traditional colours and motives. . ." (1).



A1955

THE PALETTE OF THE ARTIST

SCENES



A3019

JOSE MARIA LOPEZ MEZQUITA
BOATS ON THE BEACH, MALAGA

BOATS ON THE BEACH, MALAGA

A3019

Two gayly painted boats used for drag-net fishing are drawn up on the brown sands of the *Playa del Palo*. In shape they recall the boats of the Phœnicians. One of them, *Carmen*, is striped in green, white, and salmon pink with an eye painted on the bow; the other, *María*, is painted yellow, white, and dark green. Fishermen clad in white or blue and green are at work in the boats, and brown fish nets trail over the sides. The water is intensely blue, the hills are painted in tones of pink and yellow with green trees at their base, and the sky is violet-blue.

Oil on canvas. Height 51 cm.—Width 110 cm. Signed at right: *Lopez Mezquita*. At left: *Malaga 1931*. On the back: *Barcas en la Playa Lopez Mezquita fecit Malaga 1931*. Presented to The Hispanic Society of America on June 12th, 1931.



A3020

JOSE MARIA LOPEZ MEZQUITA
THE DRAG-NET FISHERMAN, MALAGA

THE DRAG-NET FISHERMAN, MALAGA

A3020

He stands on the beach at Málaga clad in white shirt, brown waistcoat and trousers. A black cord fastened beneath his chin secures his broad-brimmed brown hat, in the band of which he has placed some cane needles with threads for mending fish nets. In his wide black sash are stuck more needles and a white handkerchief striped in blue and brown. Over one arm he carries his waistcoat lined with red wool and the *tralla*, or rope, used to pull in the nets. He also carries a brown, woven lunch basket. On the brown sands behind him, barefoot fishermen (*jabegotes*) are dragging in nets from the sea. They are clad in gray or blue shirts, brown trousers ending at the knee and showing white pants, and broad-brimmed brown hats. The white surf rolls in from a gray sea upon which rests a dark gray fishing boat. In the distance is a blue-gray point of land.

Oil on canvas. Height 125.3 cm.—Width 85 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *Malaga 1931*. On the back: "*Jabegote Malagueño*" *Lopez Mezquita fecit Malaga 1931*. Presented to The Hispanic Society of America on June 12th, 1931.



A2126

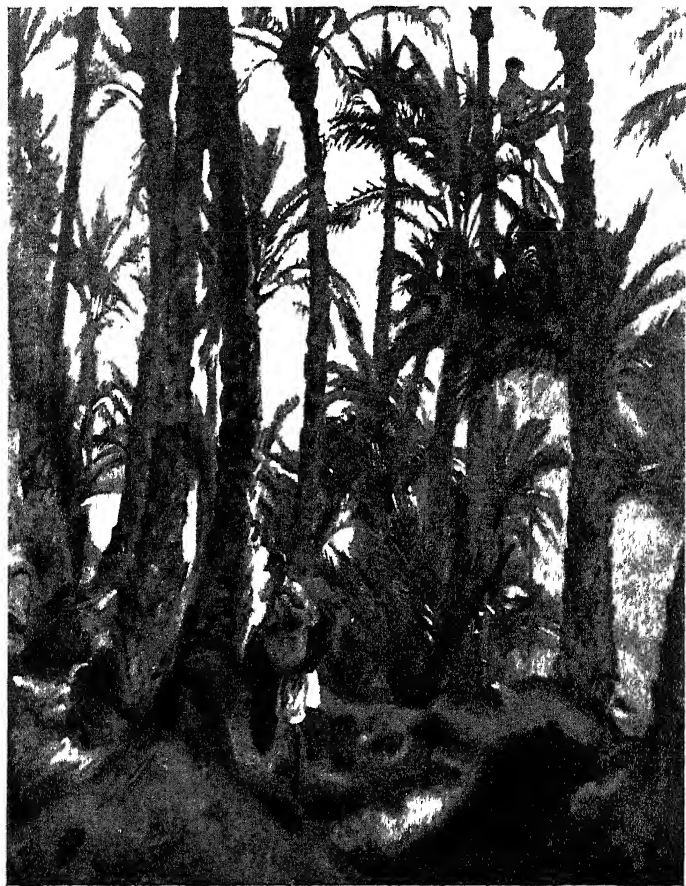
JOSE MARIA LOPEZ MEZQUITA
HUERTO AT ELCHE, ALICANTE

HUERTO AT ELCHE, ALICANTE

A2126

Opening upon a narrow street is a small house, with tan-coloured walls. Over the doorway is a coat of arms which is said to have belonged to the family of Jorge Juan y Santacilia, the author of many books on naval subjects, who lived during the eighteenth century. In the street are two peasants clad in black smocks and trousers. They both wear black hats and the older man, who leans upon a staff, has a yellow and blue scarf. The other holds a yellow basket upon his arm. Behind the house and the street walls is a grove of palm trees lifting green branches against a gray cloudy sky.

Oil on canvas. Height 80.2 cm.—Width 65 cm. Signed at right: *Lopez Mezquita Elche 1930*-. On the back: "*Huerto en Elche*" (*Alicante*) *Lopez Mezquita fecit Elche 1930*. Presented to The Hispanic Society of America on June 24th, 1930.



A2123

JOSE MARIA LOPEZ MEZQUITA
IN THE PALMGROVE, ELCHE

IN THE PALMGROVE, ELCHE

A2123

A pale golden light penetrates the depths of the palmgrove where two men are at work. The peasant who climbs the tree to gather the dates has his feet braced against the trunk and about his waist has a cord which also encircles the tree. He is clad in gray shirt and short pants. His companion stands below with a yellow basket and a load of orange-coloured dates. He wears white *zaragüelles* and shirt and is barelegged. Beyond the tree trunks and across a ravine is a hillside, purple in the distance.

Oil on canvas. Height 99.6 cm.—Width 100.3 cm. Signed at left: *Lopez Mezquita*. At right: *Elche 1930*. On the back: "*En el Palmeral*" *Lopez Mezquita fecit Elche 1930. (Alicante)*. Presented to The Hispanic Society of America on June 24th, 1930.



A2124

JOSE MARIA LOPEZ MEZQUITA
INTERIOR OF THE HERMITAGE OF
NUESTRA SEÑORA DE LA CABEZA, AVILA

INTERIOR OF THE HERMITAGE OF
NUESTRA SEÑORA DE LA CABEZA, AVILA

A2124

In the small hermitage kneel three women clad in garments of dark green, black, or brown material. Over their heads are black cloth mantillas bordered with velvet bands. Upon an altar brightly lighted by two candles is the *Descent from the Cross*, painted in tones of dull blue, mauve, and brown and placed within an elaborate gilded frame. The walls and the stone floor of the hermitage are gray-green.

Oil on canvas. Height 80.2 cm.—Width 65.3 cm. Signed at upper left: *Lopez Mezquita*. At left: *Avila 1929*. On the back: "*Interior de una Ermita*" (*Nuestra Señora de la Cabeza*) *Avila. Lopez Mezquita fecit 1929*. Presented to The Hispanic Society of America on June 13th, 1930.



A2125

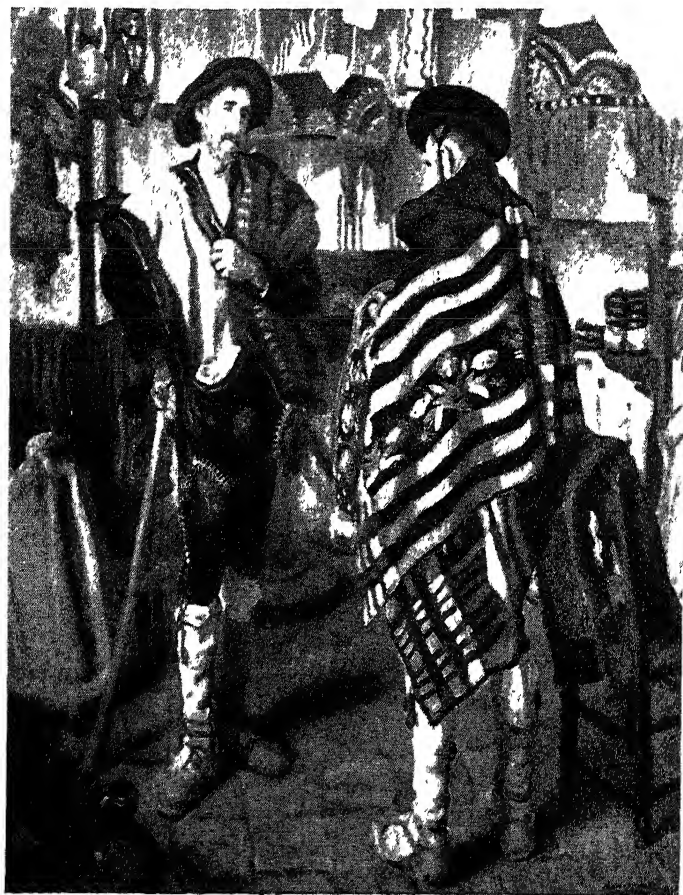
JOSE MARIA LOPEZ MEZQUITA
THE MAYOR OF TORRENTE, VALENCIA

THE MAYOR OF TORRENTE, VALENCIA

A2125

The mayor clad in a splendid cloak of violet silk clasps a silver-topped staff of office. A kerchief of dark red and purple binds his head beneath his tall black felt hat. His short jacket and trousers are of a grayish-purple material, and his shirt white. A yellow waistcoat flowered in red and a rose-coloured sash complete his costume. His left hand rests upon a brown wooden chair. Upon the gray walls of the room are tiles from Manises, which form a representation of the youthful Saint Vincent Ferrer, patron of Valencia, clad in robes of pale blue and pink with a golden mitre at his feet.

Oil on canvas. Height 150.3 cm.—Width 120 cm. Signed at upper left: *Lopez Mezquita Torrente 1929*. On the back: "*Alcalde de Torrente*" (*Valencia*) *Lopez Mezquita fecit Torrente 1929*. Presented to The Hispanic Society of America on June 13th, 1930.



A3023

JOSE MARIA LOPEZ MEZQUITA
MEN IN THE SADDLER'S SHOP, LANJARON

MEN IN THE SADDLER'S SHOP LANJARON

A3023

Two men are standing in a saddlery at Lanjarón the gray walls of which are hung with mule trappings. The bridles and saddle cloths are of brightly coloured wool, the latter with long red fringes. On the red tiled floor are gray saddles, a brazier, a green pottery jug, and two brown chairs. The man holding a walking stick wears a black hat with broad brim, white shirt under a black jacket, dark purple breeches with a row of gilt buttons and purple tassels, white pants, tan hose, and *alpargatas* of yellow cord. Over one shoulder he carries his brown *manta* and over the other, his *alforjas*, or saddlebags, of dark brown, salmon, and magenta wool adorned with leather and embroidery. The other peasant is wrapped in a great *capote* of brown and gray striped material, one stripe of which is embroidered in a red, blue, white, and green pattern. Mantles like these were made in the Albaicín at Granada and in the Alpujarra. The peasant's black hat is fastened under his chin by a black strap. In his hands he holds a breeching (*ataharre*) embroidered in magenta, salmon, and dark blue. Another breeching bright with yellow, green, magenta, and salmon colour has been flung across a chair.

Oil on canvas. Height 100 cm.—Width 100 cm. Signed at right: *Lopez Mezquita 1930*. On the back: "*Hombres en la Talabarteria*" *Lopez Mezquita fecit Lanjaron 1930 (Granada)*. Presented to The Hispanic Society of America on June 12th, 1931.



A3022

JOSE MARIA LOPEZ MEZQUITA
OLD WOMEN OF THE ALPUJARRA, TIMAR

OLD WOMEN OF THE ALPUJARRA TIMAR

A3022

Two old women of Timar in the province of Granada are seated in low chairs close to a brazier standing on the red tiled floor. She who is clad in black is busy knitting a rose and black stocking. The other woman is holding a distaff between her knees and a spindle in her hand. Her black skirt is drawn back from a scarlet petticoat and a brown shawl embroidered with bright pink roses and green leaves partially covers her black shirt waist. A basket of brown tow is at her side and a winding frame, behind her. At the right are several pieces of gray and blue pottery and a brown wooden table. Numerous objects are hung on the gray walls; religious prints in brown frames, dark red and brown *alforjas* (saddlebags), gray pitchers, and dishes.

Oil on canvas. Height 80 cm.—Width 80 cm. At upper left: *Timar 1930*. Signed at upper right: *Lopez Mezquita*. On the back: "*Viejas Alpujarreñas*" *Lopez Mezquita fecit. 1930 Timar (Granada)*. Presented to The Hispanic Society of America on June 12th, 1931.



A2127

JOSE MARIA LOPEZ MEZQUITA
THE PALACE OF ALTAMIRA, ELCHE

THE PALACE OF ALTAMIRA, ELCHE

A2127

The brown walls and towers of the ancient Palace of Altamira, now a prison, are seen against a blue-gray sky streaked with yellow light. The green branches of a solitary palm toss in the wind, and the only passer-by is an old woman clad in black who leans upon a staff. A yellow kerchief is knotted beneath her chin, and over her shoulder is a gray and white striped *alforja*, or saddlebag.

Oil on canvas. Height 80 cm.—Width 65.3 cm. Signed at left: *Lopez Mezquita*. At right: *Elche 1930*. On the back: (*Alicante*) "*Palacio de Altamira*" *Lopez Mezquita fecit Elche 1930*. Presented to The Hispanic Society of America on June 13th, 1930.



A2128

JOSE MARIA LOPEZ MEZQUITA
PALM SUNDAY, ELCHE

PALM SUNDAY, ELCHE

A2128

A peasant of Elche carries palm branches twisted and plaited into one of the popular shapes to be used in the procession of Palm Sunday. Intertwined with the palms are red, yellow, and pink flowers. The peasant wears a white shirt, black sash, dark red velvet waistcoat figured in gray, and a green coat. His cone-shaped black hat with wide brim is fastened by a loose strap beneath his chin. At the church door stand three other peasants: a woman, clad in yellow skirt, blue apron, and brown shawl striped in green, who carries plaited palm branches, and two men who have long palm branches tied with blue or pink ribbon bows. The men wear white shirts, short dark jackets, and dark trousers slit at the knee to reveal white beneath, white gaiters which leave the knee and ankle bare, and *alpargatas* laced with blue. Their conical hats are black. Around the corner of the street at the left comes an old woman clad in black, bearing palm branches tied with a pink bow. Beside her is a little girl in a red dress, blue apron, and white blouse, who holds a palm branch. These palms when blessed are considered a protection against lightning and are fastened to the balconies of the houses.

Oil on canvas. Height 120 cm.—Width 80 cm. Signed at upper right: *Lopez Mezquita Elche 1930*. On the back: "*Domingo de Ramos*" *Lopez Mezquita fecit Elche 1930 (Alicante)*. Presented to The Hispanic Society of America on June 24th, 1930.



A2129

JOSE MARIA LOPEZ MEZQUITA
PALMGROVE, ELCHE

PALMGROVE, ELCHE

A2129

Tall palms, heavy with yellow dates, lift their green branches towards a cloudless blue sky. The tree trunks cast strange purple shadows across the yellow road where a peasant stands beside his cart arranging the pottery water jars which it contains. The man is clad in white shirt, *zaraguelles* of white material, a yellow waistcoat and dark green sash. A red kerchief binds his head.

Oil on canvas. Height 150.3 cm.—Width 120.2 cm. Signed at left: *Lopez Mezquita*. At right: *Elche 1930*. On the back: "*Palmeral*" *Lopez Mezquita fecit. Elche 1930. (Alicante)*. Presented to The Hispanic Society of America on June 13th, 1930.



A2130

JOSE MARIA LOPEZ MEZQUITA
PEASANTS OF JIJONA, ALICANTE

PEASANTS OF JIJONA
ALICANTE

A2130

A black-haired woman clad in green skirt with black and green dots, short black apron and white shawl stands talking to two peasants. She wears a kerchief called *de Almendra* of yellow and pink, and a bow of pink ribbon ties back her long hair. The men are dressed in the special costume of their province: short black jackets, cone-shaped black hats with small brims, white breeches or *saraguellas*, or dark trousers slit at the knee to show white beneath. Their white hose leave the knee and ankles exposed. *Alpargatas* with black lacings are worn on their bare feet. One of the men carries a heavy *manta* of red wool striped with blue and yellow. The other has left his cane and black and purple *manta* on a chair near by. A large green water jar is placed at the left. The gray walls of the room are adorned with various pictures of the Virgin. The lower portion of the wall is painted pink.

Oil on canvas. Height 80.1 cm.—Width 80.1 cm. Signed at upper right: *Lopez Mezquita Jijona 1930*. On the back: "*Tipos de Jijona*" (*Alicante*) *Lopez Mezquita fecit Jijona 1930*. Presented to The Hispanic Society of America on June 24th, 1930.



A2131

JOSE MARIA LOPEZ MEZQUITA
PEASANTS OF TORRENTE, VALENCIA

PEASANTS OF TORRENTE, VALENCIA

A2131

A peasant of Torrente stops to speak to a man who is seated at a small orange-coloured table drinking wine from a glass *porró* and eating a roasted squash, a popular dish of this region. They are both clad in the traditional long brown capes and dark broad-brimmed hats, but the seated peasant wears a short jacket and knee breeches of light brown material, a white shirt, pink sash, pale green gaiters, purple stockings, and white *alpargatas* with black lacings. The man who is standing wears blue-green stockings and white *alpargatas*. Both men have kerchiefs bound about their heads beneath their hats, that of the standing figure is of dark purple material and that of the seated man, green. The light from an open door at the right illuminates the yellow walls of the room and several pieces of pottery decorated in blue, pink, or yellow, and a green glass pitcher. Near the staircase at the right is a large green water jar. The small chairs and table are typical of the district.

Oil on canvas. Height 99.6 cm.—Width 99.8 cm. Signed at upper left: *Lopez Mezquita Torrente 1929*. On the back: "*Tipos Torrentinos*" *Lopez Mezquita fecit 1929. Torrente (Valencia)*. Presented to The Hispanic Society of America on June 13th, 1930.



A3018

JOSE MARIA LOPEZ MEZQUITA
SELLER OF FISH, MALAGA

SELLER OF FISH, MALAGA

A3018

A barefoot fish vender wanders down a narrow gray street of Málaga crying his wares. A knife (*faca*) and a purse are stuck in his red sash which is broad and striped with yellow, green, and black. Brown cord baskets filled with silvery fish are suspended from his arms by stout cords. A cigarette is behind his ear and a broad-brimmed black hat tilted back from his brown forehead. Over his white shirt is a brown waistcoat, and below his blue trousers appear white pants.

Oil on canvas. Height 125 cm.—Width 85 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *Malaga 1931*. On the back: "*Vendedor de pescado*" *Lopez Mezquita fecit Malaga 1931*. Presented to The Hispanic Society of America on June 12th, 1931.



A3025

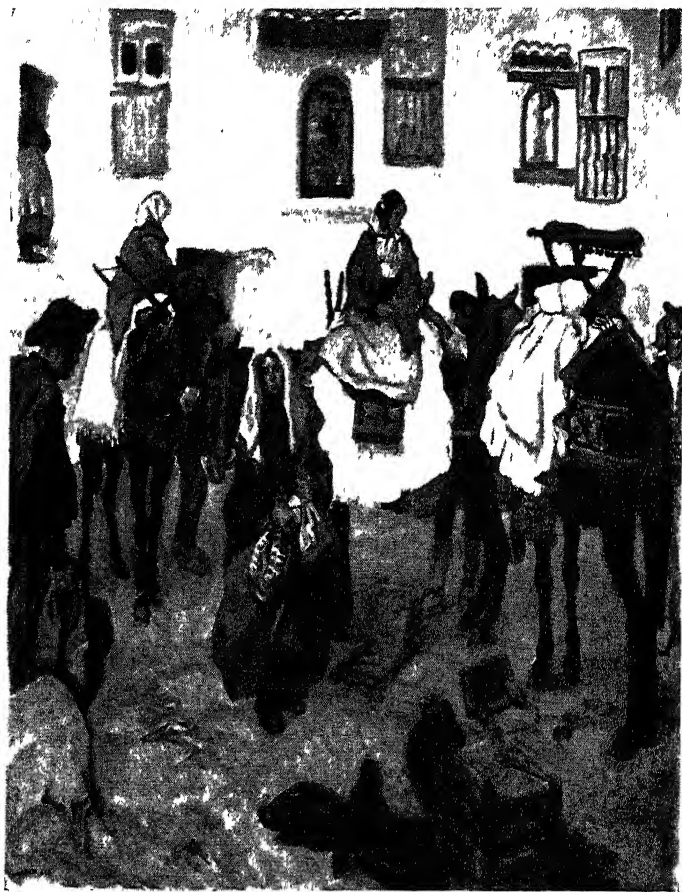
JOSE MARIA LOPEZ MEZQUITA
SHEPHERDS OF THE ALPUJARRA, LANJARON

SHEPHERDS OF THE ALPUJARRA LANJARON

A3025

Two shepherds who have come from Bérchueles are seated on the rocky heights near Lanjarón, a slate blue wall of mountain behind them, and above, a purple range towering toward the blue sky. Lanjarón on the slopes of the Sierra Nevada has the Valley of Lecrín at its feet. The shepherd at the left wears a sleeveless sheepskin jacket (*zamarra*), and breeches (*zahones*) of the same material, a shirt of black and dull pink material, and a broad-brimmed brown hat fastened under his chin. He holds a sturdy staff and carries over his shoulder a brown *manta* and a *zurrón* or shepherd's wallet of fur. The shepherd beside him leans on his stick and has at his feet among the rocks and blue flowers a large brass milk can. He wears sheepskin breeches, white pants, tan wool socks bound with brown tapes, and sandals of esparto grass called *agovias*. His white shirt sleeves show beneath a brown cloak, and over his shoulder is his *manta* of brown, red, and tan cloth.

Oil on canvas. Height 150.5 cm.—Width 119.9 cm. At left: *Lanjaron 1931*. Signed at right: *Lopez Mezquita*. On the back: "*Pastores de la Alpujarra*". *Lopez Mezquita fecit Lanjaron 1931*. Presented to The Hispanic Society of America on June 12th, 1931.



A3024

JOSE MARIA LOPEZ MEZQUITA
TRAVELING IN THE ALPUJARRA, IANJARON

TRAVELING IN THE ALPUJARRA LANJARON

A3024

A group of peasant women prepare to start on a journey from Lanjarón. Men with dark, broad-brimmed hats, brown jackets or green waistcoats, and dark trousers, are assisting them. Two women are already mounted, seated on brown wooden mule chairs (*jamugas*) placed upon blue or white coverlets over saddlecloths with long red fringes. The brown mules have red, magenta, and yellow trappings. The seated women wear blue or pink shawls and yellow or pink kerchiefs. The young woman in the pale green skirt and pink and lavender stockings rests her feet on a large wooden stirrup. Standing in the centre of the picture is a woman wrapped in brown shawl and skirt and yellow underskirt bordered with red and black. Over her head is a loosely folded pale yellow kerchief. She carries a bundle wrapped in blue and lavender cloth and is about to mount a brown mule with magenta, red, and pink wool trappings. Her mule chair is upholstered in magenta cloth; her pink coverlet is placed over a saddlecloth with red tassels. Two white pillows are ready to add to her comfort. Scattered on the gray pavement are an upturned chair by which one of the women has mounted, a wooden stirrup, a stool, a brown jug, and red *alforjas*. Standing in the doorway of one of the houses is a woman in a gray apron, brown skirt, and black blouse. Two shrines with lamps hanging before them and several windows break the monotony of the white walls in the background.

Oil on canvas. Height 101 cm.—Width 101 cm. At left: *Lanjaron 1930*. Signed at right: *Lopez Mezquita*. On the back: "*Viajando en la Alpujarra*" *Lopez Mezquita fecit Lanjaron 1930 (Granada)*. Presented to The Hispanic Society of America on June 12th, 1931.



A2132

JOSE MARIA LOPEZ MEZQUITA
THE VERGER OF THE CATHEDRAL, AVILA

THE VERGER OF THE CATHEDRAL, AVILA

A2132

The verger wears a white ruff, black coat, and long gown of purple damask lined with blue. He has brown eyes and white hair. In his right hand is his *pértiga*, or silver staff of office. In the green-brown shadows of the background is a tomb with a recumbent statue.

Oil on canvas. Height 124.8 cm.—Width 74.8 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *Avila 1929*. On the back: "*Pertiguero de la Catedral*" *Lopez Mezquita fecit Avila 1929*. Presented to The Hispanic Society of America on June 13th, 1930.



A3021

JOSE MARIA LOPEZ MEZQUITA
A WOMAN OF BAZA

A WOMAN OF BAZA

A3021

A black-haired and blue-eyed woman of Baza in the province of Granada is dressed in the black waist, and skirt elaborately embroidered with white, pink, red, and blue flowers, that are typical of her town. She wears a small black silk apron and a brown shawl embroidered with red and yellow flowers about her shoulders. A white head kerchief, embroidered in pink, and gold earrings set with red coral complete her costume. On her feet she wears *alpargatas*. The room has a yellow dado and white walls on which are hung two small pictures. At the right is a brown wooden chair and in the background a white wooden door.

Oil on canvas. Height 109 8 cm.—Width 80 cm. Signed at upper right: *Lopez Mezquita 1931 Baza*. On the back: *Mujer de Baza Lopez Mezquita fecit 1931*. Presented to The Hispanic Society of America on June 12th, 1931.



A1952

JOSE MARIA LOPEZ MEZQUITA
WOMEN OF AVILA

WOMEN OF AVILA

A1952

A middle-aged woman with black hair and brown eyes has a black kerchief about her head. Over her head and shoulders for protection from the rain she has drawn her red skirt with its green facing. Sheltering beside her is another woman in a dark green mantle lined with gray and red. The background is leaden gray and rain is falling upon a distant landscape.

Oil on canvas. Height 90 cm.—Width 77.3 cm. Signed at right: *J. Lopez Mezquita Avila*. Presented to The Hispanic Society of America on April 27th, 1926. Exhibited at the Reinhardt Galleries, New York. The López Mezquita exhibition, 1926; the Robert C. Vose Galleries, Boston. Exhibition of portraits by López Mezquita, 1926. Reproduced in Zarraga, Miguel de. *España en Nueva York*. In *Blanco y negro*. April 18th, 1926. año 36.



A2133

JOSE MARIA LOPEZ MEZQUITA
WOMEN OF BURJASOT, VALENCIA

WOMEN OF BURJASOT, VALENCIA

A2133

The three from Burjasot are dressed in the exquisite festival costumes of the Valencian peasants. They wear in their black hair the high gilt combs, the long gold and green ornamental pins, and the gold side combs. Earrings of gold with green stones, brooches of the same type, and pearl beads add to the richness of their appearance. Across their white shirt waists are filmy white kerchiefs embroidered with gold threads or ornamented with golden sequins. A great bow of pink ribbon completes the costume of the woman at the left who turns her back to display the elaborate arrangement of her coiffure and unfurls her green and gold fan. The pale gray background has darker gray-green shadows.

Oil on canvas. Height 65 cm.—Width 80.1 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *Burjasot 1929*. On the back: *Mujeres de Burjasot—(Valencia) Lopez Mezquita fecit—1929*. Presented to The Hispanic Society of America on June 13th, 1930.

PORTRAITS



A3917

JOSE MARIA LOPEZ MEZQUITA
PORTRAIT OF THE ARTIST

PORTRAIT OF THE ARTIST

A3017

The artist's dark hair, tinged with gray, is brushed back from his forehead, and his brown eyes look out from behind horn-rimmed spectacles. A lighted cigarette droops from his lips. He wears a gray suit, yellow necktie, and blue shirt with a white collar. A brush is in his right hand and palette and brushes, in his left. The background is painted dark brown and olive-green, and in the shadows is a portrait of a pale woman clad in brown.

Oil on canvas. Height 83 cm.—Width 78 cm. Signed at right: *Al Sr Huntington con sincero afecto y profundo reconocimiento su amigo —Lopez Mezquita 1930*. Presented to The Hispanic Society of America by the artist on June 12th, 1931.



A2027

JOSE MARIA LOPEZ MEZQUITA
DOCTOR MIGUEL ABADIA MENDEZ

DOCTOR MIGUEL ABADIA MENDEZ

A2027

The ex-President of the Republic of Colombia wears the red, blue, and yellow ribbon, the colours of the national flag, across his white shirt front and the badge of the coat of arms of Colombia. He has brown hair and wears horn-rimmed spectacles. He is seated in a brown armchair against a gray background, and at the right appears the coat of arms of Colombia.

Oil on canvas. Height 74.2 cm.—Width 60.2 cm. Signed at upper left: *Lopez Mezquita 1928*. On the back: *Dr Miguel Abadia—Mendez Presidente de la Republica de Colombia—Lopez Mezquita. fecit Bogotá 1928. Abril*. Presented to The Hispanic Society of America on July 6th, 1928.



A2107

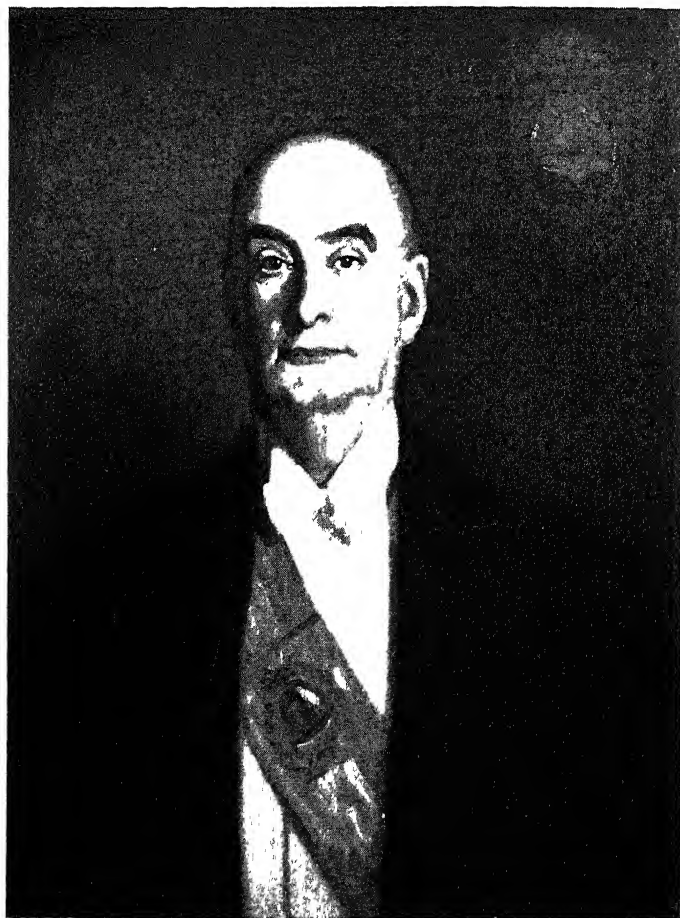
JOSE MARIA LOPEZ MEZQUITA
DON SERAFIN AND DON JOAQUIN ALVAREZ QUINTERO

DON SERAFIN AND
DON JOAQUIN ALVAREZ QUINTERO

A2107

The two brothers, Spanish dramatists, are clad in dark suits and voluminous greenish-brown mantles with silver fastenings. Don Joaquín stands in the background with a gray felt hat in his gray-gloved hand. He wears a maroon necktie, and his brother, a gray one. His eyes are gray and his hair and mustache are brown. Don Serafín is seated in a brown armchair with a red book in his hand. He has gray eyes, hair, and mustache. Upon the wooden table before him is his brown hat. The background is gray.

Oil on canvas. Height 124.5 cm.—Width 105 cm. At upper left: 1928. Signed at upper right: *Lopez Mezquita*. On the back: *Los Comediografos Serafin y Joaquin Alvarez Quintero Lopez Mezquita fecit Madrid 1928*. Presented to The Hispanic Society of America on February 28th, 1929. Reproduced in Romano, Julio. *Encuesta de "La Esfera"*. In *La Esfera*. August 17th, 1929. año 16, p. 12.



A2028

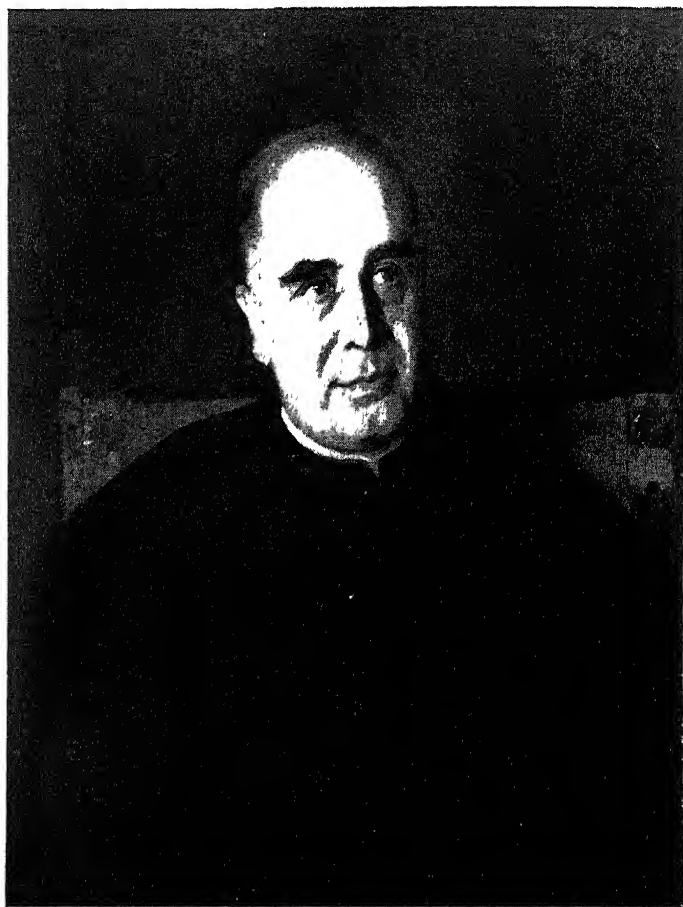
JOSE MARIA LOPEZ MEZQUITA
DOCTOR MARCELO T. DE ALVEAR

DOCTOR MARCELO T. DE ALVEAR

A2028

The ex-President of the Argentine Republic wears a blue and white ribbon and the badge of the coat of arms of the Republic across the white shirt front of his evening clothes. He has brown eyes and sparse gray hair. The background is painted dark green and in the upper right-hand corner is the coat of arms of the Republic.

Oil on canvas. Height 80 cm.—Width 65.3 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *1927*. On the back: *Dr. Marcelo T. Alvear. Presidente de la Republica Argentina Lopez Mezquita fecit Buenos Aires 1927. Octubre*. Presented to The Hispanic Society of America on July 6th, 1928. Reproduced in *Plus ultra*. June 31st, 1928. cover (in colour).



A2108

JOSE MARIA LOPEZ MEZQUITA
DOCTOR MIGUEL ASIN PALACIOS

DOCTOR MIGUEL ASIN PALACIOS

A2108

The distinguished Arabic scholar has gray hair, brown eyes, and heavy brown eyebrows. Clad in black cassock and cloak and narrow white collar, he is seated in a brown chair upholstered in red material. The background is dark green.

Oil on canvas. Height 72 cm.—Width 64.7 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *Dr. D Miguel Asin Palacios Lopez Mezquita fecit Madrid 1928*. Presented to The Hispanic Society of America on February 28th, 1929.



A2016

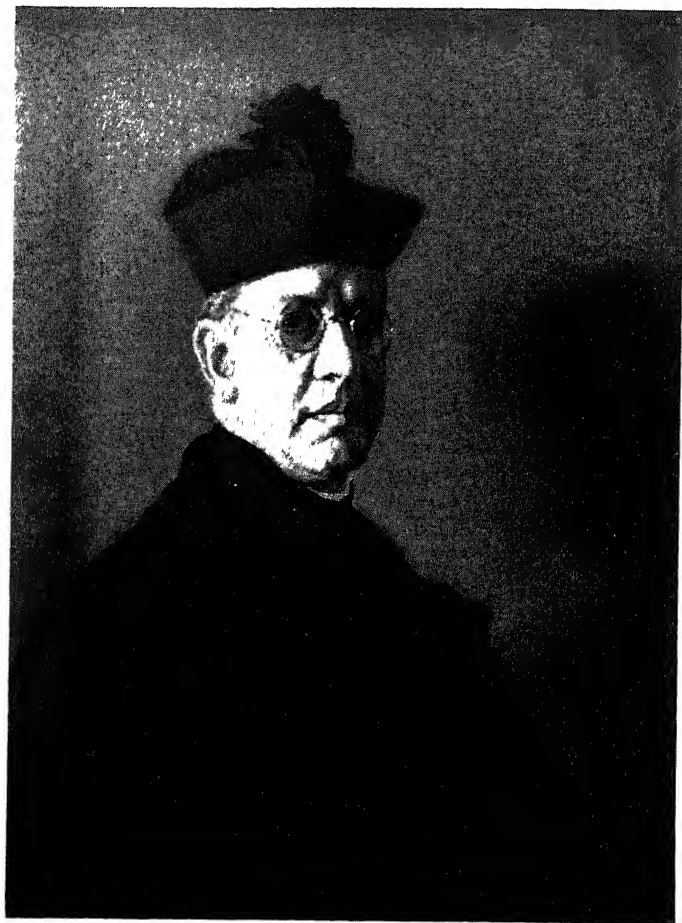
JOSE MARIA LOPEZ MEZQUITA
DOCTOR ISIDRO AYORA

DOCTOR ISIDRO AYORA

A2016

The ex-President of Ecuador holds a black silk hat and a gold-topped cane. The red, blue, and yellow of the Presidency Order crosses his white waistcoat. His hair and eyes are black. Upon the gray wall behind his brown chair is the coat of arms of Ecuador. Through an open window are a pink building, green palm trees, and high green hills, half-veiled with gray clouds.

Oil on canvas. Height 80 cm.—Width 65.3 cm. Signed at right: *Lopez Mezquita 1928*. On the back: *Dr Isidro Ayora Presidente de la Republica del Ecuador Lopez Mezquita fecit Quito Febrero 1928*. Presented to The Hispanic Society of America on June 19th, 1928.



A2013

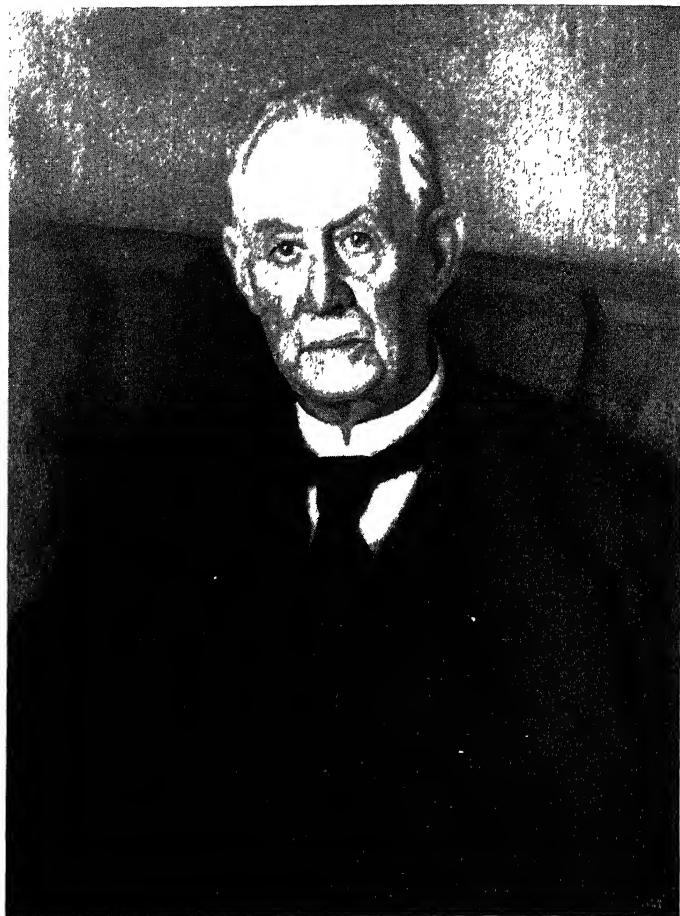
JOSE MARIA LOPEZ MEZQUITA
DOCTOR CARLOS BORGES

DOCTOR CARLOS BORGES

A2013

He is dressed in black with black biretta. His spectacles cover dark brown eyes and his hair is gray. The background is light green shaded to brown.

Oil on canvas. Height 75 cm.—Width 60.3 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *Dr Carlos Borges Venezuela Lopez Mezquita fecit Maracay Mayo 1928*. Presented to The Hispanic Society of America on June 19th, 1928.



A2015

JOSE MARIA LOPEZ MEZQUITA
DON GONZALO BULNES Y PINTO

DON GONZALO BULNES Y PINTO

A2015

The Chilean historian Bulnes has white hair and mustache, gray eyes, and a ruddy complexion. He wears a black suit and necktie and a white shirt. A sofa, upholstered in red, is placed against brown woodwork. The background is gray.

Oil on canvas. Height 75.5 cm —Width 60.4 cm. Signed at left: *Lopez Mezquita*. At right: 1927. On the back: *D. Gonzalo Bulnes Lopez Mezquita—fecit. Buenos Aires año 1927. Septiembre*. Presented to The Hispanic Society of America on June 19th, 1928.



A2011

JOSE MARIA LOPEZ MEZQUITA
DON JUAN CAMPISTEGUY

DON JUAN CAMPISTEGUY

A2011

The ex-President of the Republic of Uruguay is a brown-eyed gentleman with white hair. Across his white shirt front he wears the blue and white ribbon decoration upon which is the badge of the coat of arms of Uruguay. The background is dark blue.

Oil on canvas. Height 72.4 cm —Width 65.5 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1927. On the back: *Dr. Campisteguy Presidente de la Republica del Uruguay Lopez Mezquita—fecit Montevideo, 1927. Noviembre*. Presented to The Hispanic Society of America on June 6th, 1928.



A1965

JOSE MARIA LOPEZ MEZQUITA
JULIO CEAUDOR Y FRANCO

JULIO CEJADOR Y FRAUCA

Ar965

The Spanish scholar Cejador y Frauca has brown eyes, which gaze forth from behind horn-rimmed spectacles, and dark hair which falls across his forehead. In this portrait he is clad in a dark suit, white shirt, and loosely knotted necktie of purplish-blue material. An open book bound in green is held by both hands. In the background are bookshelves against a gray wall.

Oil on canvas. Height 71 cm.—Width 55.7 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *Madrid 1926*. On the back: *Don Julio Cejador L. Mezquita fecit Madrid 1926*. Presented to The Hispanic Society of America on November 20th, 1926. Reproduced in Amado, Alonso. *Ciencia y sensacionalismo*. In *La Nación*. [Buenos Aires]. April 27th, 1930. año 1, p. 32; *Unión Ibero-americano Libro de oro. Catálogo oficial y monumental de la Exposición de Sevilla*. Sevilla [1930] v. 1, p. 52.



A2020

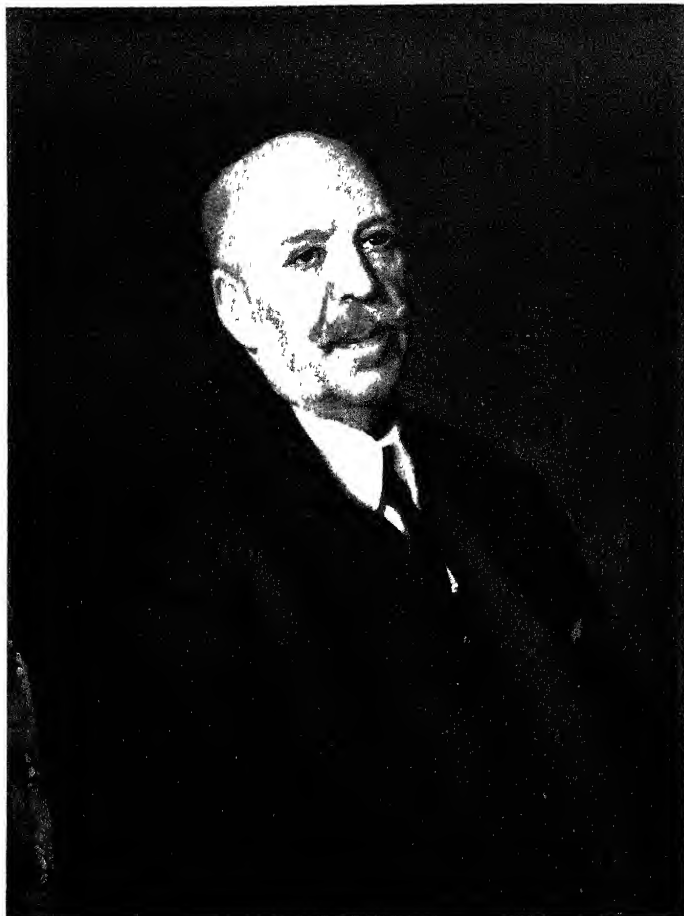
JOSE MARIA LOPEZ MEZQUITA
DON JOSE SANTOS CHOCANO Y GASTAÑODI

DON JOSE SANTOS CHOCANO Y GASTAÑODI

A2020

The Peruvian poet has abundant dark hair, touched with gray, and brown eyes. He is clad in black clothes with a gray necktie and holds a roll of white paper in his hands. In the background are blue mountains and a gray-blue sky.

Oil on canvas. Height 79.8 cm.—Width 64.1 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *José Santos Chocano Lopez Mezquita fecit Lima 1928 Enero*. Presented to The Hispanic Society of America on July 3rd, 1928. Reproduced in Chocano y Gastañodí, J. S. *Las mil y una aventuras, el panorama de mi vida*. In *La Nación*. [Buenos Aires]. November 16th, 1930. año 2, p. 14; Fortunio. *López Mezquita habla de sus retratos en América*. In *La Esfera*. August 11th, 1928. año 15, p. 5.



A1966

JOSE MARIA LOPEZ MEZQUITA
DON EMILIO COTARELO Y MORI

DON EMILIO COTARELO Y MORI

Ar966

The authority on early Spanish drama is a bald-headed gentleman with brown eyes and a gray mustache. He is dressed in black with a white shirt and black necktie. The back of a brown chair appears at the left. The background is olive-green.

Oil on canvas. Height 73.5 cm.—Width 58.3 cm. Signed at upper left: *Lopez Mezquita*. At upper right: *Madrid 1926*. On the back: *Don Manuel [sic] Cotarelo L. Mezquita fecit. Madrid 1926*. Presented to The Hispanic Society of America on November 20th, 1926.



A2109

JOSE MARIA LOPEZ MEZQUITA
DOÑA CONCHA ESPINA DE LA SERNA

DOÑA CONCHA ESPINA DE LA SERNA

A2109

The Spanish novelist has brown eyes and black hair and is clad in a white dress, across which is worn the purple and white ribbon of the Royal Order of María Luisa. The insigne of the same Order is fastened to her dress, and she wears long gold earrings. In her hand is a brown fan painted in blue, pink, red, and green. She is seated upon a brown chair upholstered in dark green and blue material. The background is painted olive-green.

Oil on canvas. Height 78.7 cm.—Width 60.7 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *Ex^{ma} Sra D^{ña} Concha Espina Lopez Mezquita fecit Madrid 1928*. Presented to The Hispanic Society of America on February 28th, 1929.



A2111

JOSE MARIA LOPEZ MEZQUITA
DON MANUEL DE FALLA Y MATHEU

DON MANUEL DE FALLA Y MATHEU

A2111

The Andalusian composer has brown eyes and gray hair. He is clad in a white shirt, black necktie, and white suit and is seated upon a blue chair. On the gray wall are hung two pictures in brown frames.

Oil on canvas. Height 81.5 cm.—Width 66 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *D. Manuel. D. Falla Lopez Mezquita fecit. Granada 1928*. Presented to The Hispanic Society of America on March 12th, 1929. Reproduced in Romano, Julio. *Encuesta de "La Esfera"*. In *La Esfera*. August 17th, 1929. año 16, p. 12.



A2014

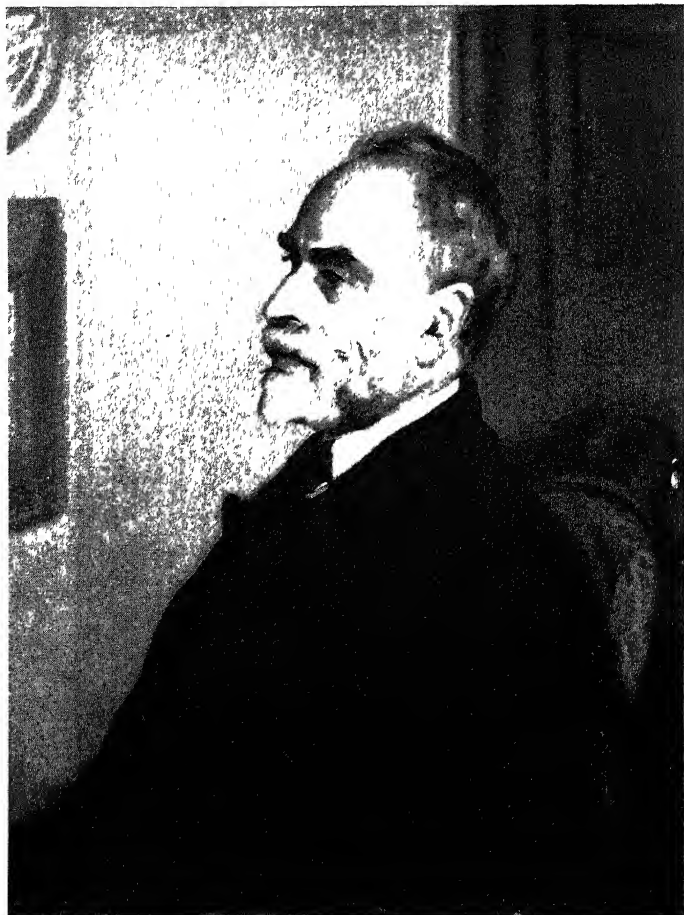
JOSE MARIA LOPEZ MEZQUITA
GENERAL JUAN VICENTE GOMEZ

GENERAL JUAN VICENTE GOMEZ

A2014

The ex-President and commander-in-chief of Venezuela wears a gray shirt and tie, a khaki uniform with gold braid epaulets, and a brown leather shoulder belt. A military badge with yellow, red, and white ribbon is fastened to his uniform. He has brown eyes and hair and a gray mustache. The background is dark greenish-brown.

Oil on canvas. Height 80 cm.—Width 64.5 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *General Gomez Venezuela. Lopez Mezquita fecit Maracay Mayo 1928*. Presented to The Hispanic Society of America on June 19th, 1928.



A2110

JOSE MARIA LOPEZ MEZQUITA
DON MANUEL GOMEZ-MORENO Y MARTINEZ

DON MANUEL GOMEZ-MORENO
Y MARTINEZ

A2110

The art historian and Director of the *Instituto de Valencia de Don Juan*, Madrid, has gray hair, beard, and mustache, and dark brown eyes. Clad in a black suit and necktie, he is seated in a brown chair covered with yellow-green material. Upon the gray wall are hung two pictures framed in brown wood. At the right is a blue-green door.

Oil on canvas. Height 79.9 cm.—Width 64.8 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *Don Manuel Gomez Moreno Lopez Mezquita fecit Madrid 1928*. Presented to The Hispanic Society of America on February 28th, 1929.



A2021

JOSE MARIA LOPEZ MEZQUITA
DON PEDRO HENRIQUEZ UREÑA

DON PEDRO HENRIQUEZ UREÑA

A2021

The poet and essayist of Santo Domingo has black eyes and curly black hair. He carries brown gloves and a black felt hat and under his arm are two books, bound in red or brown. He wears a brown suit, white shirt, and black necktie. The background is greenish-gray.

Oil on canvas. Height 75.5 cm.—Width 60.3 cm. At upper left: 1927. Signed at upper right: *Lopez Mezquita*. On the back: *Pedro Henriquez Ureña Lopez Mezquita—fecit Buenos Aires año 1927 Septiembre*. Presented to The Hispanic Society of America on July 3rd, 1928.



A2022

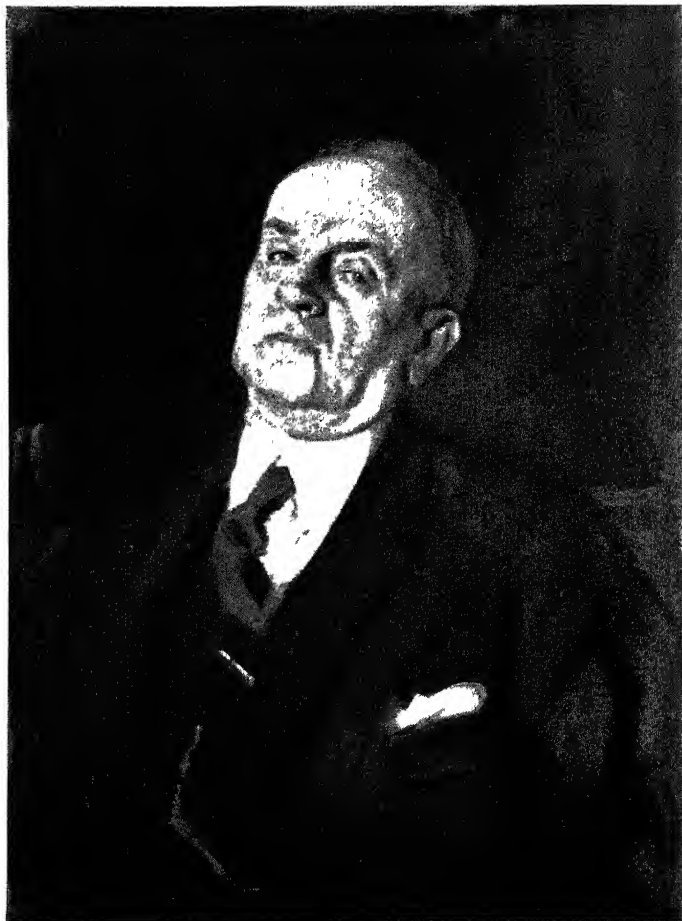
JOSE MARIA LOPEZ MEZQUITA
GENERAL CARLOS IBAÑEZ DEL CAMPO

GENERAL CARLOS IBAÑEZ DEL CAMPO

A2022

The ex-President of the Republic of Chile has black hair and mustache and hazel eyes. He wears the court dress of a Chilean general: a blue uniform with silver epaulets, gold braid, and red and gold collar. Across his chest is a red, white, and blue ribbon and the badge of the coat of arms of Chile. Many medals decorate his uniform, and a gold star with red, white, and blue enamel is worn about his neck. He possesses the Grand Cross of the Order of Bocavá. The background of the painting is gray-green.

Oil on canvas. Height 79.7 cm.—Width 65.5 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1927. On the back: *Ex cmo Sr Carlos Ibañez Presidente de la Republica de Chile—Lopez Mezquita—fecit. Santiago de Chile 1927. Diciembre*. Presented to The Hispanic Society of America on July 3rd, 1928. Reproduced in Fortunio. *López Mezquita habla de sus retratos en América*. In *La Esfera*. August 11th, 1928. año 15, p. 5.



A3016

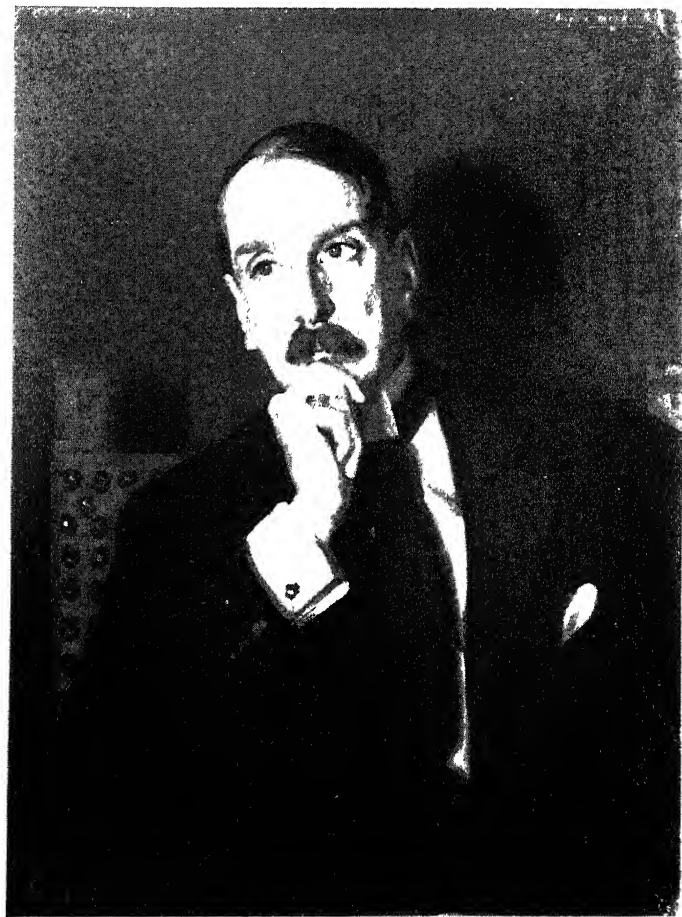
JOSE MARIA LOPEZ MEZQUITA
DOCTOR HENRY ROSEMAN LANG

DOCTOR HENRY ROSEMAN LANG

A3016

The noted Hispanist and metrician has blue eyes, gray hair and mustache. In this portrait he wears a black suit, white shirt, and dark gray necktie. He is seated in a chair, upholstered in green cloth, which is placed against a dark background.

Oil on canvas. Height 81.2 cm.—Width 61 cm. Signed at right: *Lopez Mezquita 1931*. On the back: *Retrato del Sr. Lang Lopez Mezquita fecit New. York [sic] 1931*. Presented to The Hispanic Society of America by the artist on June 12th, 1931.



A2012

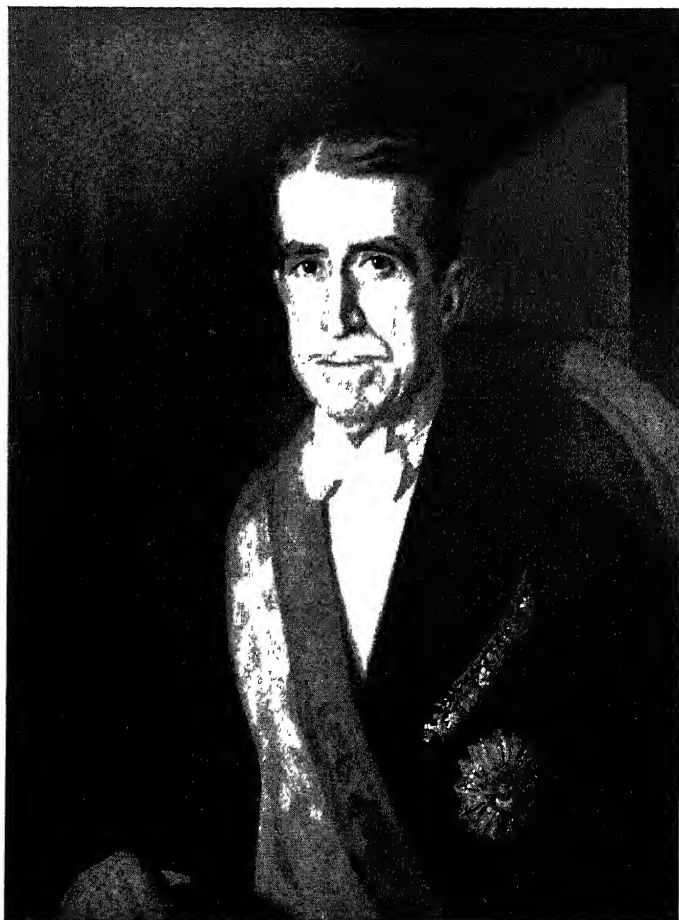
JOSE MARIA LOPEZ MEZQUITA
DON ENRIQUE LARRETA Y MAZA

DON ENRIQUE LARRETA Y MAZA

A2012

The Argentine novelist, author of *La gloria de Don Ramiro*, has black hair and mustache and dark eyes. He is dressed in a black suit with flowing black silk tie. His elbow rests upon a dark blue book placed upon the arm of a brown chair upholstered in dull red material and studded with nails. The background is dark green.

Oil on canvas. Height 77.5 cm.—Width 62.7 cm. At upper left: 1927. Signed at upper right: *Lopez Mezquita*. On the back: *El escritor Enrique Larreta Lopez Mezquita—fecit Buenos Aires 1927. Octubre*. Presented to The Hispanic Society of America on June 6th, 1928. Reproduced in *Plus ultra*. December 31st, 1927. año 12, cover (in colour).



A2023

JOSE MARIA LOPEZ MEZQUITA
AUGUSTO B. LEGUIA

AUGUSTO B. LEGUIA

A2023

The ex-President of Peru has brown eyes and graying hair. Across his evening clothes is a white and red ribbon decoration. He wears the Order of the Liberator and the insigne of the coat of arms of Peru. He is seated in a gray chair upholstered in maroon material, and a curtain of the same colour is drawn aside across a gray background.

Oil on canvas. Height 79.6 cm.—Width 64.1 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *Ex^{mo} Sr. Augusto. B Leguia Presidente de la Republica del Peru. Lopez Mezquita fecit. Lima—1928—Enero*. Presented to The Hispanic Society of America on July 3rd, 1928. Reproduced in Fortunio. *López Mezquita habla de sus retratos en América*. In *La Esfera*. August 11th, 1928. año 15, p. 5.



A2112

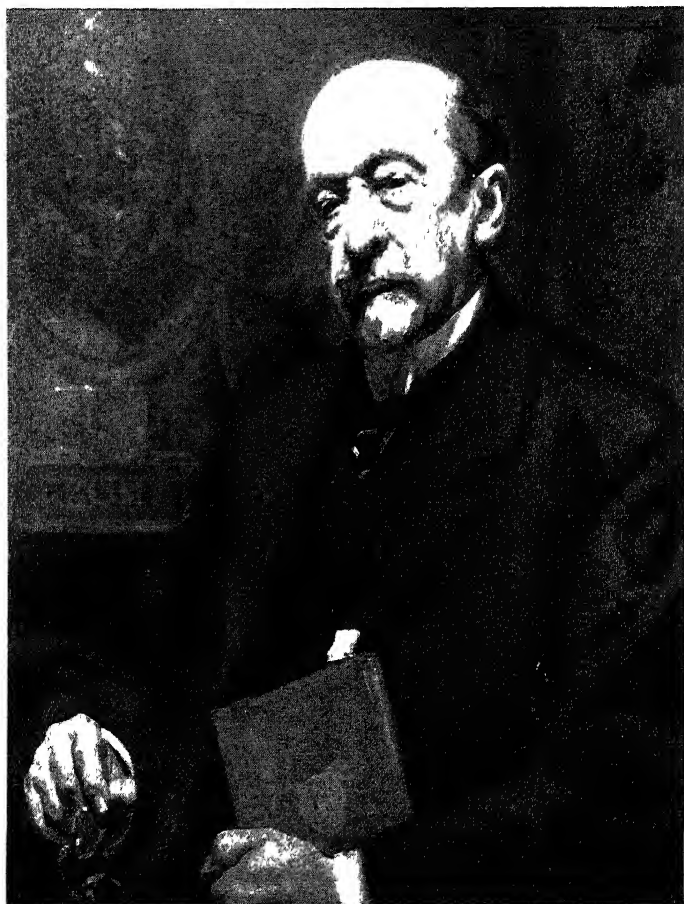
JOSE MARIA LOPEZ MEZQUITA
DOÑA MARIA DE MAEZTU Y WHITNEY

DOÑA MARIA DE MAEZTU Y WHITNEY

A2112

The notable Spanish educator wears a black cap and gown and the purple hood with yellow lining of a Doctor of Philosophy. She has gray eyes and brown hair. The pale gray background is shaded with green at the left.

Oil on canvas. Height 74.5 cm.—Width 59.3 cm. Signed at upper right: *Lopez Mezquita 1928*. On the back: *D^{ña} Maria, de Maestu Lopez Mezquita fecit Madrid 1928*. Presented to The Hispanic Society of America on March 12th, 1929.



A2018

JOSE MARIA LOPEZ MEZQUITA
JOSE TORIBIO MEDINA Y ZAVALA

JOSE TORIBIO MEDINA Y ZAVALA

A2018

The eminent Chilean bibliographer is seen at half-length with his head turned slightly to one side. He clasps his glasses in his right hand, and a book bound in brown and having a pink marker, in his left hand. His hair, beard, and mustache are gray. He wears a dark gray suit and blue necktie. The background is green and brown, and at the left is a bust of Ercilla whose *La Araucana* Medina published in five volumes.

Oil on canvas. Height 73.5 cm.—Width 65 cm. Signed at upper right: *Lopez Mezquita 1927*. On the back: *D. Jose Toribio Medina Lopez Mezquita—fecit. Santiago de Chile Diciembre 1927*. Presented to The Hispanic Society of America on June 19th, 1928.



A2024

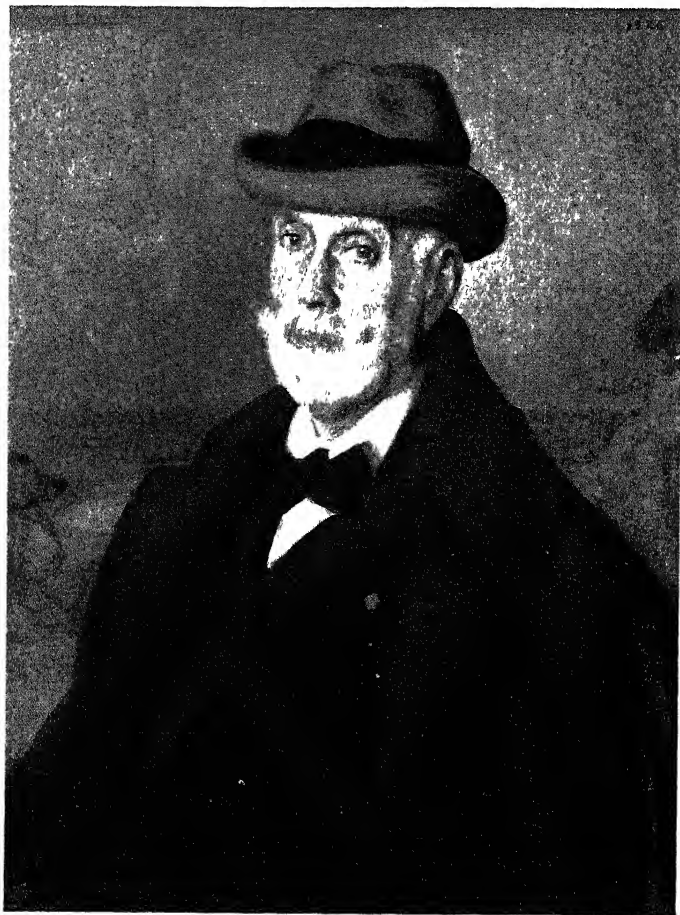
JOSE MARIA LOPEZ MEZQUITA
DON ANTONIO MARIANO ALBERTO DE OLIVEIRA

DON ANTONIO MARIANO ALBERTO
DE OLIVEIRA

A2024

The Brazilian poet is clad in a gray suit, white shirt, and purple necktie. A brown and orange handkerchief protrudes from his breast pocket. His eyes are brown, his abundant hair is white and his small mustache, gray. Brown bookshelves form the background.

Oil on canvas. Height 77.6 cm.—Width 62 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1927. On the back: *El Poeta Alberto de Oliveira Lopez Mezquita-fecit Rio de Janeiro 1927. Agosto*. Presented to The Hispanic Society of America on July 3rd, 1928.



A1968

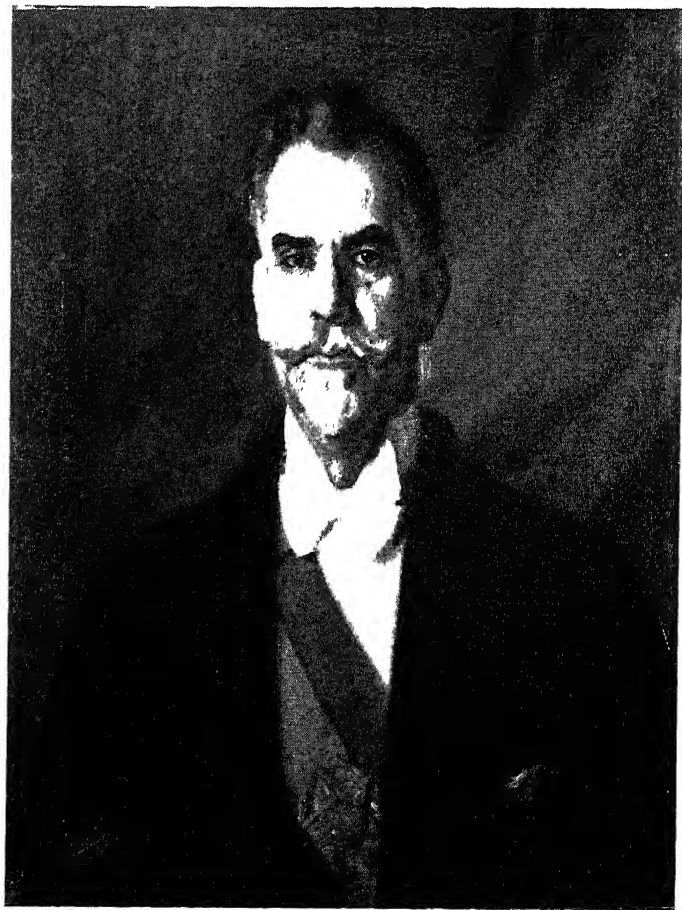
JOSE MARIA LOPEZ MEZQUITA
DON ARMANDO PALACIO VALDES

DON ARMANDO PALACIO VALDES

Ar968

The Spanish novelist Palacio Valdés has bright blue eyes and a ruddy complexion. His hair, short beard, and mustache are white. A dark cloak is worn over his black suit. He wears a white shirt and dark green necktie. His gray-green hat is banded in black. In his coat lapel is the red button of the Legion of Honour. The portrait was painted when the novelist was at his summer home, the *Châlet Maria y María*, Cap Breton, France. Blue-green water and brown rocks are seen in the background beneath a blue-gray sky.

Oil on canvas. Height 77.1 cm.—Width 60.8 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1926. On the back: *Don Armando Palacio Valdés L. Mezquita fecit 1926 Capbreton (Francia)*. Presented to The Hispanic Society of America on December 22nd, 1926.



A2025

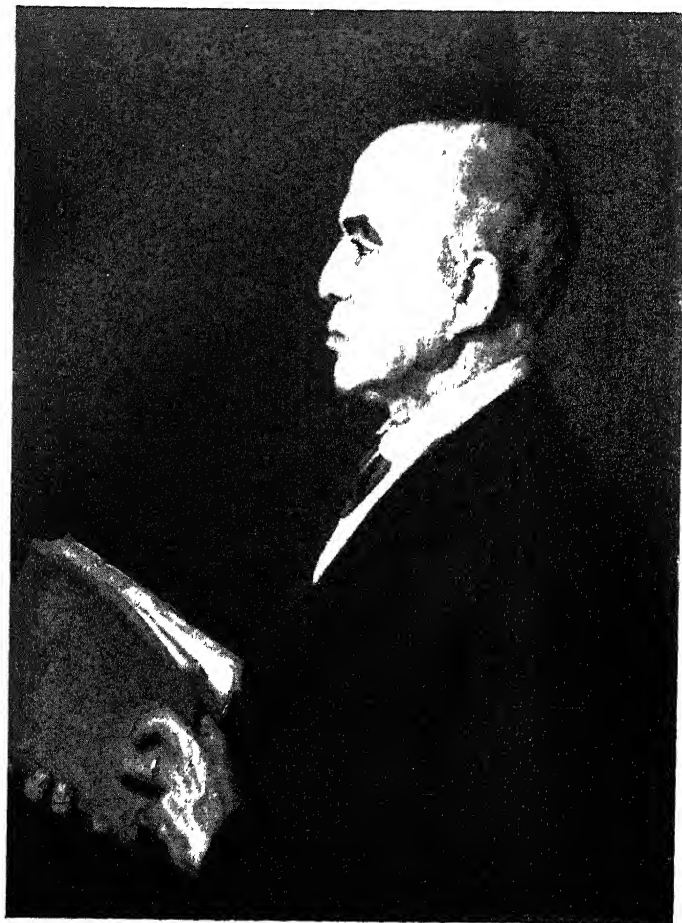
JOSE MARIA LOPEZ MEZQUITA
DOCTOR WASHINGTON LUIS PEREIRA DE SOUSA

DOCTOR WASHINGTON LUIS PEREIRA DE SOUSA

A2025

The ex-President of Brazil wears across the white shirt front of his evening dress a green and gold ribbon and the badge of the coat of arms of Brazil. He has dark eyes, gray beard and mustache, and black hair tinged with gray. The background is painted blue-green and yellow-green.

Oil on canvas. Height 72.5 cm.—Width 65 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1927. On the back: *Dr. Washington Luis Presidente de la Republica del Brazil—Lopez Mezquita, fecit Rio de Janeiro 1927. Agosto*. Presented to The Hispanic Society of America on July 3rd, 1928.



A2017

JOSE MARIA LOPEZ MEZQUITA
DOM JOÃO RIBEIRO FERNANDES

DOM JOÃO RIBEIRO FERNANDES

A2017

The Brazilian writer has brown eyes and gray hair. He wears a blue suit and blue and brown necktie. In his hands is a book bound in bright blue. The background is dark green.

Oil on canvas. Height 75.8 cm.—Width 61.7 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1927. On the back: *El escritor Joao Ribeiro Lopez Mezquita fecit Rio de Janeiro 1927 Agosto*. Presented to The Hispanic Society of America on June 19th, 1928.



A1951

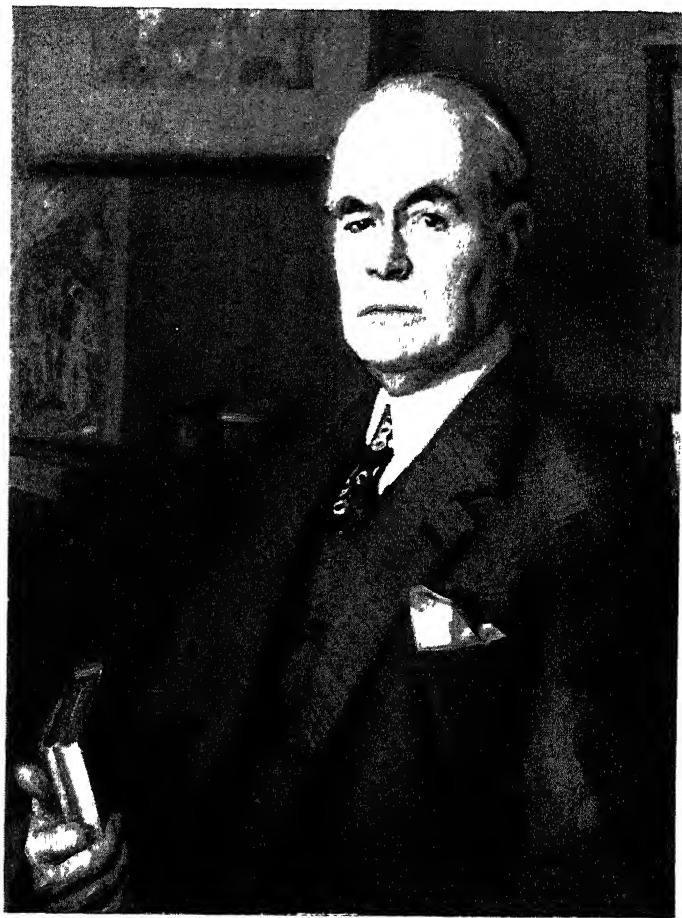
JOSE MARIA LOPEZ MEZQUITA
GENERAL MIGUEL PRIMO DE RIVERA Y ORBANEJA
MARQUIS OF ESTELLA

GENERAL MIGUEL PRIMO DE RIVERA Y ORBANEJA
MARQUIS OF ESTELLA

A1951

The late Spanish dictator had gray hair and brown eyes and gray mustache. In this portrait he wears a gray-blue military overcoat, the lapels of which are bordered with red, and the high collar of black velvet. His dark blue uniform has a bright red collar. In his brown-gloved hand he carries a military stick, and his black cap shades his eyes. Pinned to his overcoat are the medal of the Order of Saint Ferdinand and the badge of the Cross of Saint Ferdinand. His figure casts a gray shadow on the brown background.

Oil on canvas. Height 102.5 cm.—Width 76.4 cm. Signed at upper left: *Lopez Mezquita*. Signed at left: *Lopez Mezquita*. Presented to The Hispanic Society of America on April 27th, 1926. Exhibited at the Reinhardt Galleries, New York. The López Mezquita exhibition, 1926; the Robert C. Vose Galleries, Boston. Exhibition of portraits by López Mezquita, 1926. Reproduced in Chicago evening post. March 9th, 1926; New York times. March 14th, 1926; New York times magazine. September 9th, 1928. p. 11 (detail); *Social*. May 1930. p. 72 (detail).



A2026

JOSE MARIA LOPEZ MEZQUITA
DOCTOR BALDOMERO SANIN CANO

DOCTOR BALDOMERO SANIN CANO

A2026

The Colombian writer wears a gray suit and blue and lavender tie. In his pocket is a white handkerchief with a lavender border. Gray hair is brushed back from a high forehead, and his eyes are brown. He holds a book with a brown cover. Other books bound in blue and yellow, green or brown, are in the background against a blue-green wall on which are hung pictures in gray or brown frames.

Oil on canvas. Height 77.2 cm.—Width 64.8 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *Dr Benito[sic] Sanin Cano Bogota 1928 Abril Lopez Mezquita fecit*. Presented to The Hispanic Society of America on July 3rd, 1928. Reproduced in Fortunio. *López Mezquita habla de sus retratos en América*. In *La Esfera*. August 11th, 1928. año 15, p. 5.



A2113

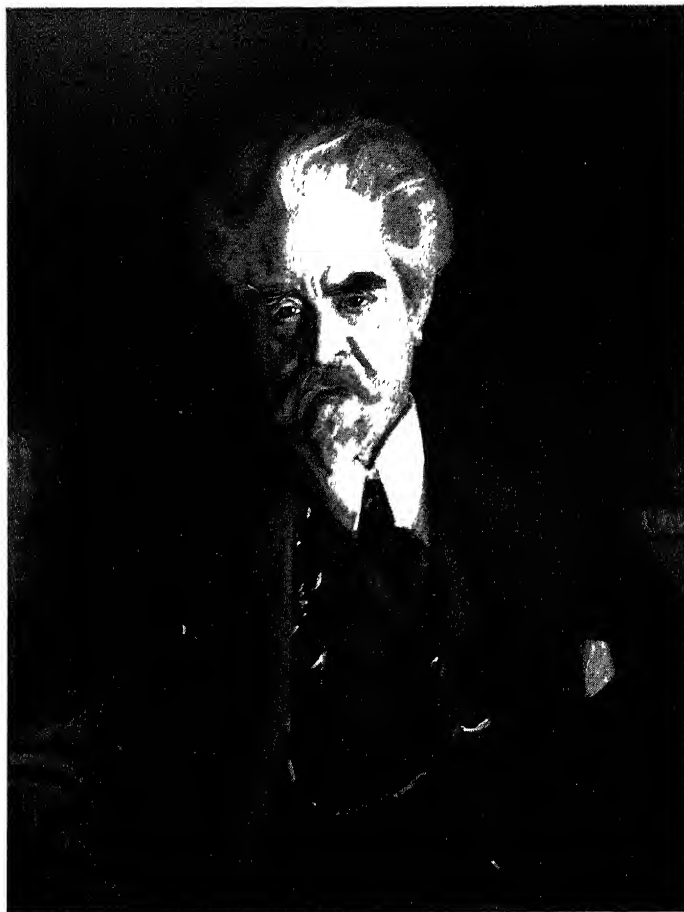
JOSE MARIA LOPEZ MEZQUITA
DON GONZALO ZALDUMBIDE

DON GONZALO ZALDUMBIDE

A2113

The Ecuadorian writer and Minister of Foreign Relations has brown eyes and dark hair. He wears a gray suit and black necktie. Behind him are two rows of books in green, brown, or blue covers against a brown background.

Oil on canvas. Height 74 cm.—Width 61 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1928. On the back: *D. Gonzalo Zaldumbide Escritor Ecuatoriano Lopez Mezquita fecit Paris 1928*. Presented to The Hispanic Society of America on March 12th, 1929.



A2019

JOSE MARIA LOPEZ MEZQUITA
JUAN ZORRILLA DE SAN MARTIN

JUAN ZORRILLA DE SAN MARTIN

A2019

The Uruguayan poet, author of *Tabaré*, has abundant gray hair, beard, and mustache. His eyes are gray. A gold watch-chain crosses the vest of his dark suit. His necktie is purple. The background is dark except for a brown chair upholstered in green.

Oil on canvas. Height 74.3 cm.—Width 65 cm. Signed at upper left: *Lopez Mezquita*. At upper right: 1927. On the back: *El Poeta Zorrilla de Sanmartin Lopez Mezquita-fecit. Montevideo 1927. Noviembre*. Presented to The Hispanic Society of America on June 19th, 1928.

NOTES

(1) [Francés, José] *José M. López Mezquita*. [Madrid, 1919] p. 24-[25], tr. (Estrella, monografías de arte)

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[FRANCÉS, JOSÉ] *José M. López Mezquita*. [Madrid, 1919] (Estrella, monografías de arte)

— *Un maestro de la pintura contemporánea: López Mezquita*. In *El año artístico 1925-1926*. Barcelona, 1928. p. 186-190.

López Mezquita, uno de los grandes maestros de la pintura española, abre hoy su exposición. In *La Prensa*. February 6th, 1926. p. 5.

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XXXVIII

MIGUEL VILADRICH VILA

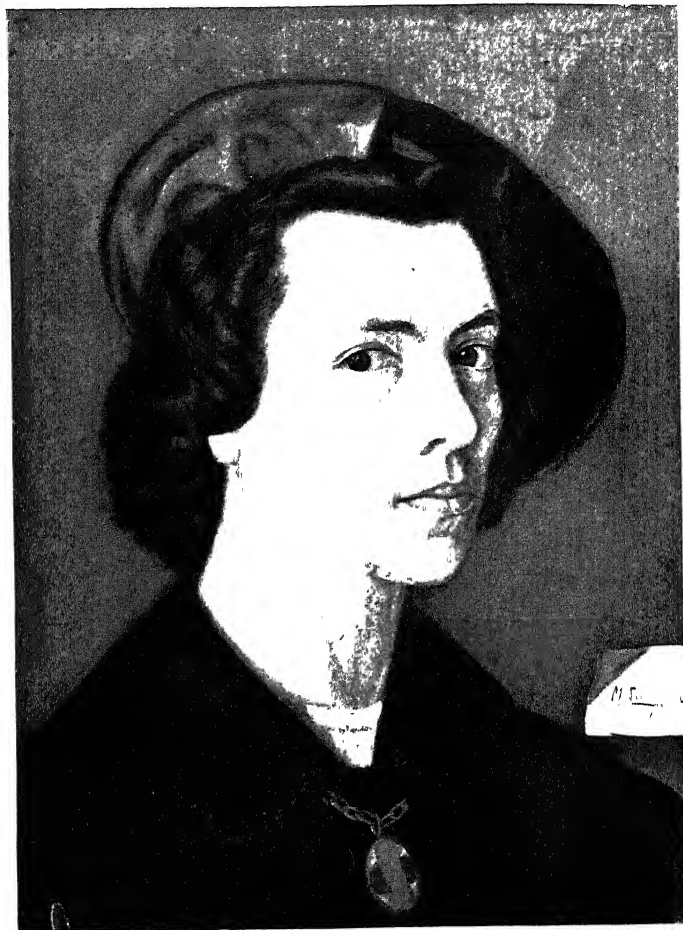
XXXVIII

Miguel Viladrich Vilá was born on March 28th, 1887 at Torrelameo in the province of Lérida. As a boy he went to school at Corbins, and later at Lérida he prepared for his degree. In 1907 he studied architecture at the University of Barcelona, but having decided not to continue in that branch of the arts, he left the University and went to Madrid. Although he spent much of his time at the *Museo del Prado* after he began to paint, he never attended an art school, and like Zuloaga he refused to attach himself to any special *atelier*. With his friend, Julio Antonio the sculptor, he traveled through Spain, painting and studying as he went. Three portraits in the collection of The Hispanic Society of America were completed during this period: the artist at the age of twenty-one, the monk Juan Vilas, and the heir Curo, his boyhood companions. In 1909 Viladrich held an exhibition of his works at Madrid. In the next year he finished his splendid full-length portrait of the Mayor of Almatret in his great cloak, a black cat grinning at his feet, and a painting called *My Funeral* in which the head of the decapitated artist lies at the feet of a skeleton with butterfly wings. It has been suggested that this strange painting is symbolic of the artist's early struggles. In 1911 Viladrich was living in the Triana quarter of Sevilla where he painted *Biscocho el Novillero*, *Joaquina Montés*, and the *Gypsies of Triana*. These three works are now in the Blair Collection, Chicago. Viladrich again exhibited at Madrid in 1912. Conditions under which the artist worked at Madrid became so antagonistic to him that he fled to Paris where he studied with Hermenegildo Anglada. His life at Paris was one of extreme hardship, but he continued to paint in his very individual manner.

It was during this period that several of his early works were acquired for The Hispanic Society of America. After traveling in Italy, he decided to seek seclusion in the Aragonese town of Fraga not far from Lérida. In the Castle of Urganda the Unknown, high above the town, he paints his peasant types: the people of Fraga in their unique costumes, carrying water jars upon their heads or busy at their spinning, the shepherds of Almatret, and the men and women of Lérida. In the backgrounds appear the slow river which moves by Fraga, the famous fig trees, the sunny streets of Lérida, the plateau of Aragón, or the interior of some peasant home. His bust portraits of local celebrities, such as the potter of Fraga or the butcher of Almatret, show his talents as a sculptor. Portraits of his wife, Doña Ana Morera, of his father and mother, and of Don Ramón Pérez de Ayala are especially interesting. The artist exhibited at the *Ateneo* at Madrid in 1918 and the next year in South America where many of his works were acquired for private collections as well as for the museums at Buenos Aires and Montevideo. Among the portraits now in South America are those of Doctor Moner, Doctor Nario, and G. Casares Lynch. Two works, the negro and the negress of Montevideo, are results of his South American trip. Among his imaginative paintings may be considered the *Perseus* in the Badet Collection, the *Hamlet* in the Fine Arts Gallery, San Diego, and the *Girl with the Fish*. Viladrich was commissioned to paint the murals for the staircase of the *Ayuntamiento* at Barcelona. He intends to decorate with legendary scenes the side chapels of the reconstructed church which he uses as a studio. On April 1st, 1927 the artist was elected a corresponding member of The Hispanic Society of America. Of his work Pérez de Ayala writes:

"Viladrich is a master in technique; in thought, a primitive. His painting is all spirit, all ecstasy; it is true to what is apparent and to what is unfathomable; it is all eyes; and even inert things, objects from nature and industry, painted by him seem to feel

our presence and to look at us from the immobility of their paralytic souls. And because it is masterful in technique and sincerely primitive in conception, the art of Viladrich, more than any other modern painter, is for me the most permanent and significant of the future" (1).



A1863

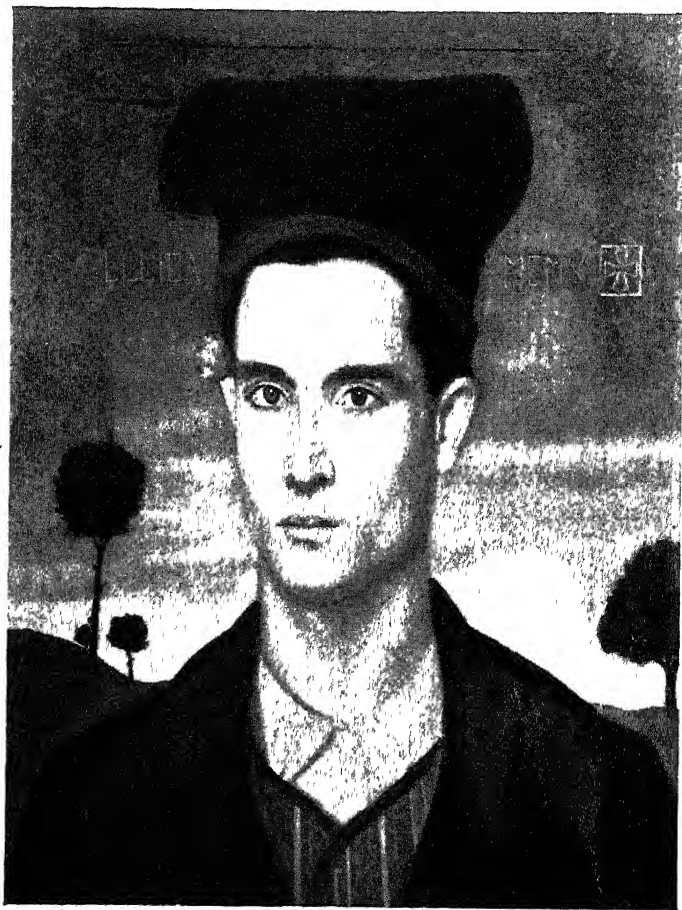
MIGUEL VILADRICH VILA
PORTRAIT OF THE ARTIST

PORTRAIT OF THE ARTIST

A 1863

His eyes are blue-gray, and his curling brown hair is framed by a purple hat. A bit of white linen appears at the neck of his dark blue blouse, the collar of which is embroidered in yellow and black. A dark cloak is thrown over his shoulders. Upon a gold chain is a locket painted in pink, green, and white. The background is light brown.

Panel chipped. Oil on wood. Height 45.6 cm.—Width 33 cm. Signed at right: *M Viladrich—909*. On the back: *Autoretrato pintado en Madrid a 21 años*. Presented to The Hispanic Society of America on December 5th, 1913. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 3; *El pintor español Viladrich*. In *Caras y caretas*. August 16th, 1919; *La vida artística*. In *Museum*. 1913. v. 3, p. 258; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 4; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 4.



A1862

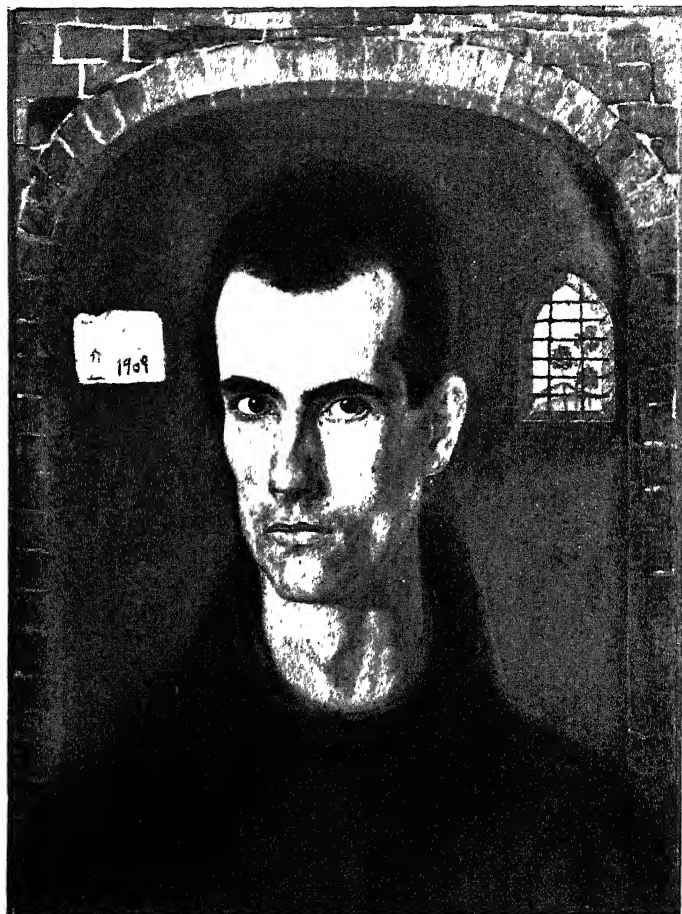
MIGUEL VILADRICH VILA
THE HEIR CURO

THE HEIR CURO

A1862

He is clad in a bright pink shirt, a waistcoat of mauve striped in blue, pink, and yellow and bound in gray, and a dark jacket. His *barretina*, or Catalan cap, is of dark purple material, the edge turned back to show the lining. He has an olive complexion, black hair, and brown eyes, and over his right ear is a red carnation. Small green trees on brown hillocks are sharply outlined against a sky shaded from pale to dark blue.

Panel cracked. Oil on wood. Height 45.5 cm.—Width 42.2 cm. Signed at upper left: *M. Viladrich*. Across the upper centre lettered in yellow: *F^{et}. a Lleida MCMX*. On the back: *retrato del l'hereu Curo consdiscipulo del autor en primeras letras*. Presented to The Hispanic Society of America on December 5th, 1913. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 9 (as *L'hereu de Corbins*); Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 11 (as *Curret de Corbins*); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 11 (as *Curret of Corbins*).



A1861

MIGUEL VILADRICH VILA
THE MONK JUAN VILAS

THE MONK JUAN VILAS

A1861

The head of the young monk appears against the black background of his cell, framed by an archway of mellowed bricks. He is clad in a brown habit and his hair and eyes are brown. Through a small, barred window are seen green trees and purple hills against a gold background.

Oil on wood. Height 47 cm.—Width 40 cm. Signed at left in red and blue letters: *M. Viladrich 1909*. On the back: *retrato de un compañero de la infancia del autor—el fraile Juan Vilas*. Presented to The Hispanic Society of America on December 5th, 1913. Reproduced in *El notable pintor español Miguel Viladrich prepara su exposición*. In *La Prensa*. December 13th, 1926; Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 6 (as *Juan Vilas "el Lego"*); Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 19 (as *El lego inquisidor*); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 19 (as *The inquisitor monk*).



AI975

MIGUEL VILADRICH VILA
BERNARDA

BERNARDA

A1975

The dark-eyed Bernarda wears a brilliant yellow dress and a pink scarf. Her long black hair falls over her shoulders. Small green stones are set in her gold earrings. Beneath a blue sky flecked with white clouds are rolling hills painted pink, purple, and green and dotted with green trees.

Oil on canvas. Height 49 cm.—Width 44.2 cm. Signed at right: *M. Viladrich*. On the back: *La Bernarda M. Viladrich* and the artist's thumb print in black. Presented to The Hispanic Society of America on March 22nd, 1927.



A1976

MIGUEL VILADRICH VILA
THE BOY WITH THE FALCON

THE BOY WITH THE FALCON

A1976

The boy, who has brown hair and eyes, is clad in a white shirt, short blue smock, and yellow trousers with brown patches. A falcon is perched on his right hand. On the green grass beside him is a brown wicker basket filled with fruit and vegetables. At the right is a large water jar of reddish clay. Overhead heavy clusters of purple grapes hang upon the vines. In the distance are a straw rick and a bright green tree while in the background purple hills are outlined against a bright blue sky.

Oil on wood. Height 121 cm.—Width 128.5 cm. Signed at right: *M. Viladrich. Fraga*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 47; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 47.



A1977

MIGUEL VILADRICH VILA
THE BRIDE

THE BRIDE

A1977

The young woman has dark brown eyes and a ruddy complexion. She wears a gala costume consisting of a white silk shawl embroidered in red, purple, blue, pink, and yellow flowers and green leaves and a black silk headdress bordered with a velvet band. Her long gold earrings have green stones and her silver ring is set with a red jewel. The green field behind her rises abruptly to gray-blue hills. Gray clouds obscure the deep blue sky. Similar black headdresses and silk shawls are worn by the women in *The Wedding*, a painting by Viladrich in the *Centro Mercantil Industrial y Agrícola de Zaragoza*.

Oil on wood. Height 64.5 cm.—Width 52.3 cm. Signed at upper left: *M. Viladrich*. On the back: The artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 65; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 65.



A1978

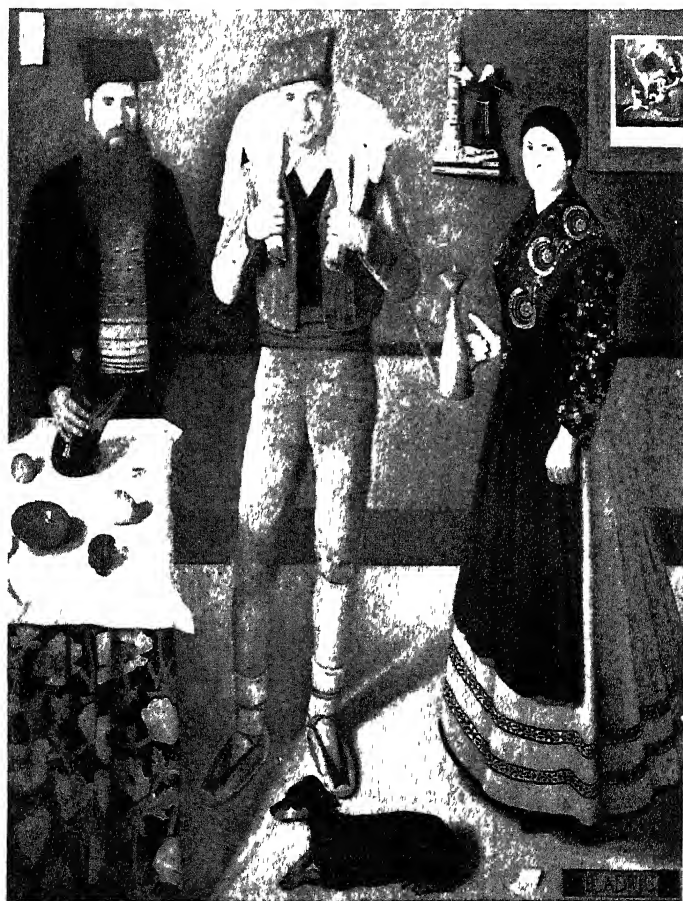
MIGUEL VILADRICH VILA
CARMETA OF LERIDA

CARMETA OF LERIDA

A1978

Carmeta stands at the right in a bright purple dress holding in her hand a green fruit. Her eyes are brown and her dark hair is knotted low on her neck. Before her is a table, partially covered by a white cloth, on which are placed various objects: a yellow summer squash, a quince, a tomato, a piece of sausage, and an egg. The blue plaster has fallen away revealing the red brick wall beneath. Brown wooden beams frame two openings, and across the lower beam is thrown a green garment. The streets and houses of Lérida are seen in the background. The yellowed walls are bright in sunlight, and above on the hill is the Castle of Gardeny, its ramparts standing solidly beneath a deep blue sky swept by white clouds.

Oil on canvas. Height 140 cm.—Width 94 cm. Signed at centre: *M. Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 56; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 56.



A1979

MIGUEL VILADRICH VILA
CATALANS OF ALMATRET

CATALANS OF ALMATRET

A1979

The three Catalans of Almatret, Mariano Andreu, Jonet de Molins, and Francisqueta Teixido, stand beside a table. The man with the long brown beard rests his hand upon a blue glass *porró*, or drinking vessel. He wears a dark purple cap, a lavender waistcoat embroidered with small pink flowers, a rose-coloured sash, and dark trousers. His blue velvet jacket is ornamented with large buttons. On the table, which is covered by a white cloth, are brown pottery bowls decorated with yellow, a wooden spoon, a green pepper, an apple, a radish, and a hard roll. The lower portion of the table is concealed by a cloth of black material with a pattern of dull pink poppies. The young man in the purple cap, who carries a lamb over his shoulders, is clad in a white shirt, dark blue corduroy waistcoat, purple sash, and short jacket and trousers of light brown velvet. Short gray socks are drawn over blue-green stockings, and his white *alpargatas* are laced with dark blue. A small black and tan dog lies at his feet. The woman, who holds a tin oil-cruet, has black hair and eyes. She wears a dark purplish-brown blouse figured with pink and lavender roses, a black kerchief embroidered in yellow, and a black apron over her scarlet skirt with its black and gray bands. Various objects are hung upon the blue walls of the room: a barometer of a monk standing by a column, a delicately coloured print lettered *S^a. Genoveva*. The lower portion of the wall is painted with bands of dull purple and gray, and the floor is pale apricot colour.

Oil on wood. Height 193.8 cm.—Width 183 cm. Signed at right: *Viladrich Pintor*. At upper left: *Mariano Andreu Jonet de Molins*

Francisqueta Teixido. Almatret MCMXV. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich.* [Madrid, 1920?] plate 22; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán.* Buenos Aires, 1926. p. 34, 35 (detail); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán.* Buenos Aires, 1926. p. 34, 35 (detail).



A2030

MIGUEL VILADRICH VILA
THE DAUGHTERS OF THE CID

THE DAUGHTERS OF THE CID

A2030

Doña Sol and Doña Elvira are bound by ropes to the branches of oak trees. One has golden hair and blue eyes and the other, dark hair and eyes. They stand upon a brown hillside and below them is the "wooded spot and limpid stream". Brownish-purple hills in the background rise towards a blue sky and white clouds.

Oil on canvas. Height 105 cm.—Width 82.5 cm. Signed at right: *M. Viladrich*. Lettered at the centre in yellow: *Las Hijas del Cid*. Presented to The Hispanic Society of America on July 28th, 1928. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 82, and on t.-p.; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 82, and on t.-p.



A1995

MIGUEL VILADRICH VILA
DON MIGUEL VILADRICH CAMARASA

DON MIGUEL VILADRICH CAMARASA

A1995

The artist's father has bright blue eyes and gray hair, beard, and mustache. He wears a high hat, a black suit, and voluminous cape with a band of dark purple attached to it. He stands upon a brown hillside above a rolling country of gray, green, and lavender hills. The sky is blue. The whole is framed by a narrow band of yellow and a broader one of dark red.

Oil on canvas. Height 195.8 cm.—Width 102.9 cm. Signed at right: *M. Viladrich Vilá*. At lower centre in yellow on dark red: *Don Miguel Viladrich*. On the back: *En Miguel Vil[a]drich Camarasa. M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Exhibited at Buenos Aires in 1919. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 23 (detail); *Pintura española, exposición Miguel Viladrich*. In *Fray Mocho*. August 12th, 1919. (detail); Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 32, 33 (detail); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 32, 33 (detail).



A1997

MIGUEL VILADRICH VILA
DOÑA DOLORES VILA DE VILADRICH

DOÑA DOLORES VILA DE VILADRICH

A1997

The artist's mother is clad in black gown and cloak. A black scarf covers her hair, and her eyes are brown. She stands upon a brown hilltop high above green trees and fields, a small gray house and a straw rick in the valley below. In the background are gray hills and blue mountains. The blue sky is partially veiled with lavender clouds. A narrow band of yellow and a wider one of dark red frame the picture. Another portrait of the artist's mother is in the *Casa Vilá* at Almatret, and still another, in the artist's studio at Fraga.

Oil on canvas. Height 195.6 cm.—Width 101 cm. Signed at left: *M. Viladrich Vilá Almatret*. At lower centre in yellow on dark red: *Doña Dolores Vilá*. On the back: *M. Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 24 (detail); Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 30, 31 (detail); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926, p. 30, 31 (detail).



A1996

MIGUEL VILADRICH VILA
DOÑA ANA MORERA DE VILADRICH

DOÑA ANA MORERA DE VILADRICH

A1996

Señora de Viladrich is seen in profile against a rich purple curtain. She is clad in a black gown and her black velvet hat is adorned with a rose-coloured ribbon. Her hair and eyes are dark. At the right is a coat of arms.

Oil on wood. Height 71.9 cm.—Width 55.1 cm. At centre lettered in yellow on green: *Ana·Morera [Fet·a·Fraga*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 74, and on cover (detail); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926 p. 74, and on cover (detail).



The arms: (1) inescutcheon: or four pales gules, (2) gules, a sword erect sable, (3) azure, an artist's palette proper with brushes or and gules, (4) vert, a dexter hand couped at the wrist and reversed, (5) gules, a tower triple-towered proper, are surmounted by a crown or upon a bat proper displayed, the whole mantled



A2002

MIGUEL VILADRICH VILA
DOÑA MARIA DE LA ESCLAVITUD REINO DE ANDRADE

DOÑA MARIA DE LA ESCLAVITUD
REINO DE ANDRADE

A2002

She is clad in a black bodice embroidered in silver, a red satin skirt with flounces of black lace, pink silk stockings, and black slippers with cut steel buckles. In her left hand she clasps a pink rose. She has dark eyes, and set in her black hair is a tortoise-shell comb. Her delicate silver earrings have red and green stones. Her cream-coloured *mantón* is elaborately embroidered with pansies, small pink, blue, and lavender flowers, and larger ones of deep rose colour. Perched upon the branch of an oak tree is a golden pheasant with red, brown, green, and yellow plumage. The earth is light brown, and in the background blue mountains fade into a sky of the same colour. At the left is a coat of arms.

Oil on wood. Height 199 4 cm.—Width 117 cm. Signed at right: *Miguel Viladrich*. On the back: *Imagen de D^a Maria de la Esclavitud Reino de Andrade—Lo pintó M. Viladrich Impresion del pulgar derecho del pintor* and the artist's thumb print in black on white. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 83; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 83.



Andrade: *vert*, a bend or engouled by two dragons' heads of the last, the border *argent* with the words *Ave Maria Gracia Plena*, are surmounted by the *helm* with six bars in profile and crested with ostrich plumes *argent*, *azure*, and *gules*

CCLXXXIX



MIGUEL VILADRICH VILA
FRUITS OF FRAGA

VILADRICH-

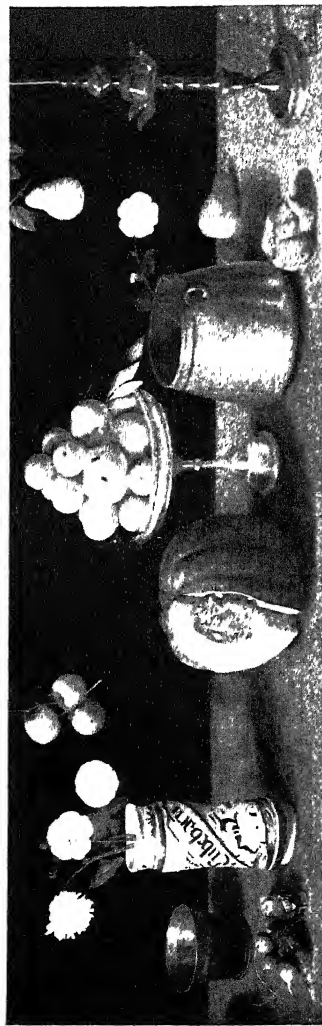
A1980

FRUITS OF FRAGA

A1980

Various objects are spread upon a white cloth: a pepper, an orange, a pomegranate, and a piece of bread. A dead fish and a snail shell are placed upon a piece of green paper, and near them lie a magpie and a partridge. A live dove and cock stand upon the table. Hung on the blue wall is a white pottery pitcher decorated in green and blue and filled with small pink asters, and at the right on the table is a larger pitcher of brown pottery. Fastened to the background is a yellow quince, and suspended over the table is a gray rabbit.

Oil on wood. Height 49 cm.—Width 146.7 cm. Signed at left: *Viladrich*— On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927.



A1981

MIGUEL VILADRICH VILA
FRUITS OF FRAGA

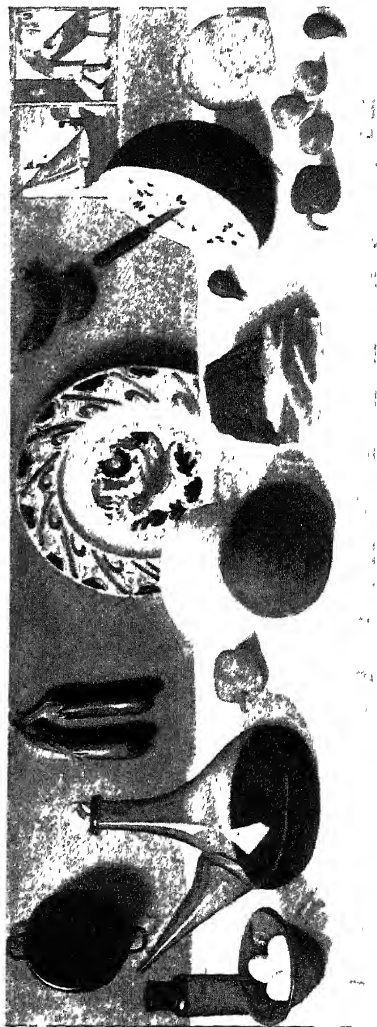
FRUITS OF FRAGA

AI98I

On the brown table are a brass mortar, a blue and white *albarelo*, or pharmacy jar, filled with pink, white, and red single hollyhocks and a yellow chrysanthemum, and a copper bowl holding a pink hollyhock. There is also a tall pewter dish piled high with apples and oranges, a brass *velón*, or oil lamp, a bunch of radishes, a green pear, and a pink Jerusalem artichoke. A ripe pear and some persimmons hang against the dark background.

Oil on wood. Height 57.5 cm.—Width 170.2 cm. Signed at right: *M. Viladrich*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927.

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MIGUEL VILADRICH VILA
FRUITS OF FRAGA

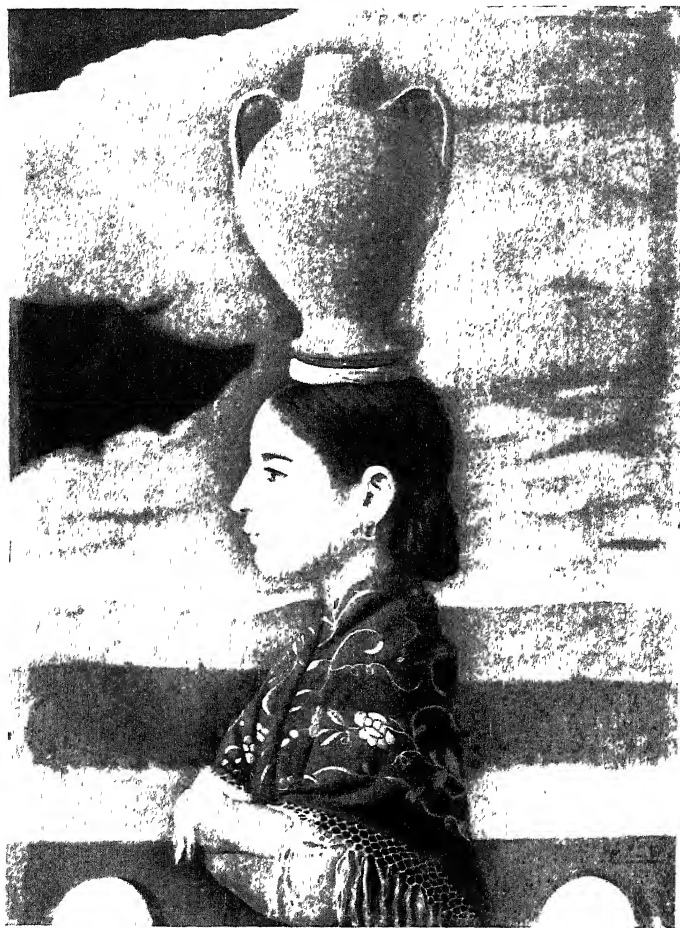
A1982

FRUITS OF FRAGA

A1982

On a white tablecloth are spread various fruits of Fraga, a brown earthenware bowl full of eggs, red peppers, green and yellow melons, a ham, a tomato, green and purple figs, a watermelon, and a loaf of bread. A green glass bottle and a blue-green *porrona*, or glass drinking vessel, are placed at the left. A large white plate painted in green, blue, and yellow stands against the bright blue wall, and at the right are two white tiles decorated with scenes of a butcher's shop and a sailboat in blue, brown, green, and yellow. A blue enamel pan, purple eggplants, and sausages hang upon the wall.

Oil on wood. Height 48.4 cm.—Width 146.5 cm. Signed at right: *M. Viladrich*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927.



A1984

MIGUEL VILADRICH VILA
THE GIRL WATER-CARRIER

THE GIRL WATER-CARRIER

A1984

The gardener's daughter of the Castle of Fraga is walking beside the River Cinca balancing a reddish clay water jar upon her head. Her eyes are dark brown and her brown hair is twisted in a loose plait at the nape of her neck. She wears small gold earrings with green stones. A bit of her bright blue apron shows beneath the crimson silk shawl, embroidered in white, which covers her shoulders. Across the green river are the dark green fig trees and the purple hills. Brilliant blue clouds partially veil a blue-black sky.

Oil on wood. Height 72.2 cm.—Width 48.4 cm. Signed at right: *M. Viladrich*. On the back: *M. Viladrich*, a paper label reading: "*La niña del Cantaro*" aguador cita de Fraga. *Sirvió de modelo la hija de "Cariño" jardinero del Castillo Cuadro de Viladrich Va la firma y la impresión del pulgar de la diestra. M Viladrich*, and the artist's thumb print in yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in *Plus ultra*. November 1922. año 7; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 44; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 44; and others.



A1985

MIGUEL VILADRICH VILA
THE GIRL WATER-CARRIERS

THE GIRL WATER-CARRIERS

1985

The five young women who are clad in the costumes of Fraga carry reddish clay water jars peculiar to their town. Their dark hair is arranged in the *rosca*, or spiral headdress, and three of them wear the long gold earrings which are said to distinguish the married women of Fraga. Their black shirt waists, white stockings, and black shoes embroidered in gray are also characteristic. The girl at the left wears a light brown silk shawl embroidered with brightly coloured flowers. Her reddish-brown cotton print skirt and lavender apron have a black and white pattern. The woman beside her wears skirt and apron of similar colours but printed in a different design. Her black silk shawl is embroidered with small pink and blue flowers. The water-carrier in the centre is clad in a brown silk shawl embroidered in yellow, pink, blue, and gray, a skirt of reddish-brown cotton printed in red and gray, and a green apron patterned with gray. Another water-carrier turns to speak to the woman beside her; she is clad in a lavender silk shawl embroidered in russet-red and gray. Over her reddish-brown cotton skirt printed in red and gray is a blue apron. The girl at the right balances a water jar upon her head while another is placed upon the stones beside her. She is clad in a lavender cotton skirt printed in black and gray, a blue apron with white dots, and a black silk shawl with flowers and a bird with gay feathers embroidered in many bright colours. In the background through the archway of a brown stone wall may be seen, through still another opening, the blue-green Cinca, the green fig trees on the opposite bank, and the brown hills beneath a sky swept by white clouds.

Oil on canvas. Height 222 cm.—Width 222.5 cm. Signed at left: *M. Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 67; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926, p. 67.



A1986

MIGUEL VILADRICH VILA
THE GIRL WITH THE BASKET

THE GIRL WITH THE BASKET

Al986

The little daughter of the mason of the Castle of Fraga is clad in a bright blue apron and a purple silk shawl embroidered in yellow. Her dark brown hair is arranged in what the people of Lérida call the *pentinat de pica porta*, or door knocker headdress. In her left hand she holds a wicker basket containing green cloth. She stands against a brick-red wall. A magenta curtain drawn back from the small window at the right reveals a view of Fraga with the houses painted a soft tan and the roofs a darker shade. Across the blue Cinca are the fig trees and brown hills which rise towards a pale blue sky.

Oil on wood. Height 51.2 cm.—Width 39.8 cm. Signed at upper right: *M. Viladrich Fraga*. On the back: *M. Viladrich*, a paper label reading: "*La niña del Cestito*" *Sirvió de Modelo la hijita del albanil del Castillo de Fraga. Paisaje de Fraga. La impresion digital que sigue es la del pulgar de la diestra del pintor*, and the artist's thumb print in yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in *Aragón*. March 1929. año 5, p. 51; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 55; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926, p. 55.



A1987

MIGUEL VILADRICH VILA
THE GIRL WITH THE COCK

THE GIRL WITH THE COCK

A1987

Salvadora Cariño wears the typical costume of Fraga, a bright blue shawl over a black shirt waist, a cotton skirt of lavender printed in black and gray, and an apron of the same colours and material. White stockings and black shoes embroidered in gray complete her costume. Her eyes are gray and her black hair is brushed back from her forehead. She wears the small gold earrings of the young girl of Fraga. In one hand she holds a cock and in the other a brown earthenware pitcher. A small black and white dog is curled up in the corner at the right, and at the left is placed a plaid rug of dark blue, gray, green, and red. The little girl stands on the terrace of the artist's studio between red brick walls, and in the background, far below, is the town of Fraga, the tall spire of the Church of *San Pedro* rising above the housetops. Beyond the town and across the river the green fig trees stretch away to olive-coloured hills. White clouds drift across the blue sky.

Oil on canvas. Height 122 cm.—Width 131 cm. Signed at upper left: *Salvadora Cariño Fraga Viladrich—pintor*. On the back: *M. Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 46; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 46.



A1988
MIGUEL VILADRICH VILA
THE GIRL WITH THE
TOMATOES

THE GIRL WITH THE TOMATOES

Ar988

A little girl with brown eyes and brown hair stands on a green hillside holding a brown earthenware bowl full of ripe tomatoes. She is clad in a brown shawl embroidered in purple, a yellow skirt with a black cutwork border, and a black apron. Her stockings are white and her black shoes are embroidered in gray. Upon the rock at her feet is a purple eggplant. In the background blue clouds hang low over the hills.

Oil on wood. Height 133.2 cm.—Width 39 cm. Signed at right: *M. Viladrich*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 40; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 40.



A1989

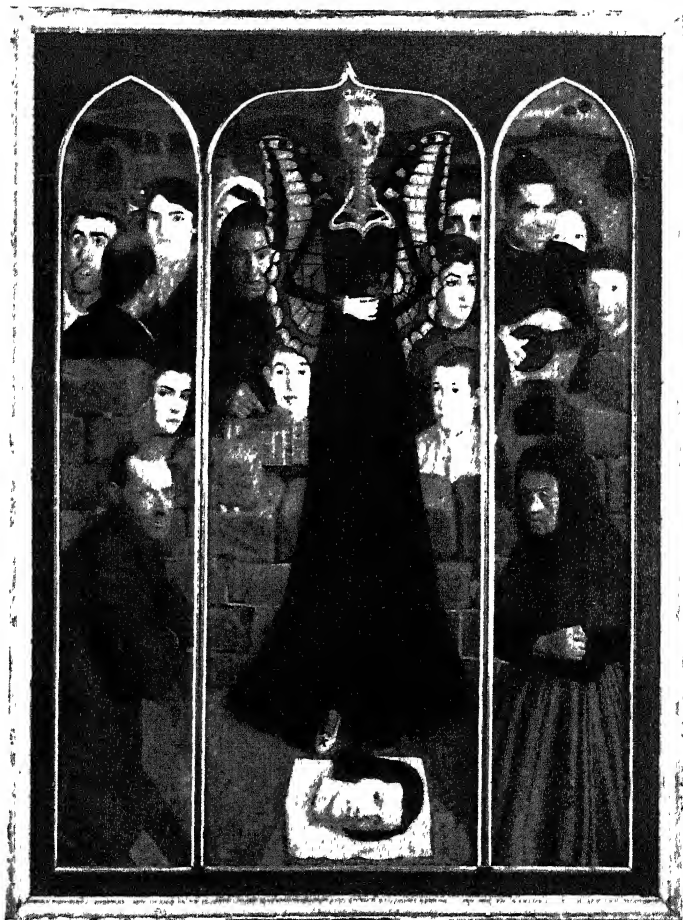
MIGUEL VILADRICH VILA
THE LITTLE SHEPHERD

THE LITTLE SHEPHERD

A1989

The little shepherd is smoking a large pipe. He wears a dark purple Catalan cap with a black lining, a white shirt, a red waistcoat striped in brown and bound with black, a short light blue smock, and dark purple trousers. His hair and eyes are brown and his complexion tanned. A white sheep, with an inquiring eye encircled in black, inserts its head into the picture at the right. The background is brown.

Oil on canvas. Height 73 cm.—Width 50 cm. Signed at left: *M. Viladrich*. On the back: *El Pastorcito M. Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 49; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 49.



A1983

MIGUEL VILADRICH VILA
MY FUNERAL

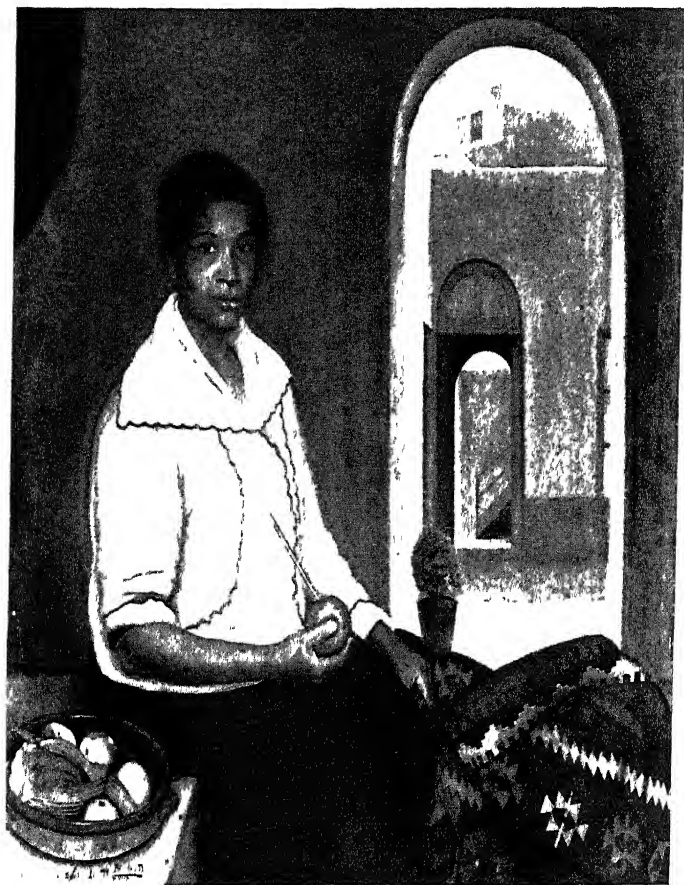
MY FUNERAL

1983

At the feet of a black-clad skeleton lies the head of the artist on a white cloth. His eyes are blue-gray and his curling brown hair is arranged as in the portrait painted a year earlier. The skeleton holds in a white-gloved hand sprays of pink flowers, and pink bands and white lace trim the black dress. A wreath of flowers crowns the skull, and the foot is clad in a pink slipper with a dark green and yellow design upon it. Behind the skeleton's yellow butterfly wings, decorated with black, blue, and brown, appear various persons. At the right is Julio Antonio, the friend of the artist, in a purple cap, below him a figure in red with gray shawl over dark hair, and a small boy in a bright pink shirt. Beside these people stand a girl with a blue morning-glory in her brown hair, a man in a blue shirt, and a grinning dwarf who plays the guitar and wears a black cassock and cape and a small black cap. At the left are a young woman in a pink kerchief, an old woman in a black shawl and red and pink garments, and a small boy in a blue, lavender, and pink apron. Another group beside them consists of a white-clad monk, a man in a brown overcoat who turns his back on the scene, a girl in red waist and dark jacket with blue morning-glories in her black hair, and a dark-haired boy in a bright blue blouse. A brown stone wall separates these various groups from the skeleton and the head of the artist, as well as from two kneeling figures, a man clad in brown trousers and dark red coat and an old woman who clasps a black rosary. She wears a brown skirt and shawl, a dark blue waist and an olive-coloured kerchief.

The landscape background has green hills, tall trees, the brown ruins of a monastery, and dark blue mountains against a turquoise sky overcast with gray clouds.

Three panels; the central one cracked. Oil on wood. Height 174.5 cm.—Width 130.6 cm. Signed on central panel: *M Viladrich MCMX*. On the back: *Mis funerailles Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Exhibited at the *Exposición Nacional*, Madrid, 1910. Reproduced in Madrid. *Exposición nacional*. 1910. *Catálogo oficial*. [Madrid, 1910?] illus. [17]; Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 12, 13, 14 (details); *La vida artística*. In *Museum*. 1913. v.3, p. 259; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 13, 14-16 (details); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 13, 14-16 (details).



A1990

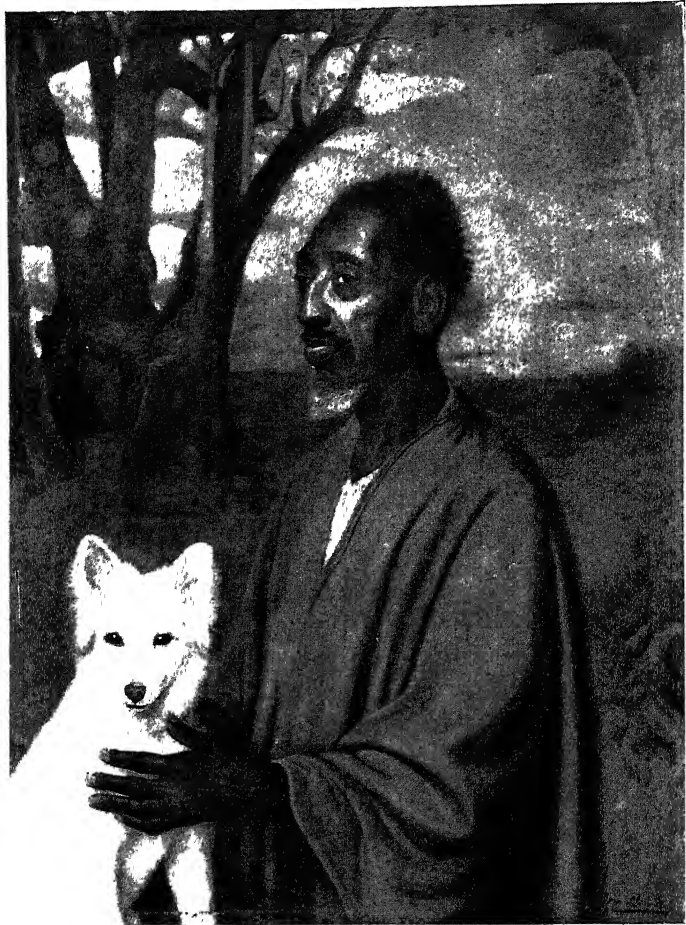
MIGUEL VILADRICH VILA
THE NEGRESS OF MONTEVIDEO

THE NEGRESS OF MONTEVIDEO

A1990

Seated by an open window, the negress of Montevideo holds in her hand a brown *mate* gourd and a *bombilla*. Beside her is a heavy woven blanket of many colours: green, dark red, yellow, blue, black, and tan. She wears a bright pink blouse and a dark brown skirt. Placed at the left upon a wooden box is a brown earthenware dish filled with oranges, apples, and a cauliflower. The walls of the room are purple and behind the negress is draped a green curtain. On the window sill is a small green plant in a blue flower pot, and beyond is the *patio* with pale pink and salmon-coloured walls. The blue sky is visible above the house tops.

Oil on canvas. Height 99 cm.—Width 100.9 cm. Signed at left: *La negra de Montevideo. M. Viladrich pintor*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 72; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 72.



A1991

MIGUEL VILADRICH VILA
THE NEGRO OF MONTEVIDEO

THE NEGRO OF MONTEVIDEO

A1991

The negro clad in a loose rose-red gown gazes into the distance while his hands rest caressingly upon the alert white dog at his side. In the midst of green fields, brown tree trunks lift heavy branches towards a green sky overcast with pale green clouds.

Oil on wood. Height 88.1 cm.—Width 65.2 cm. Signed at right: *M. Viladrich*. On the back: *M Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 75; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 75.



A1992

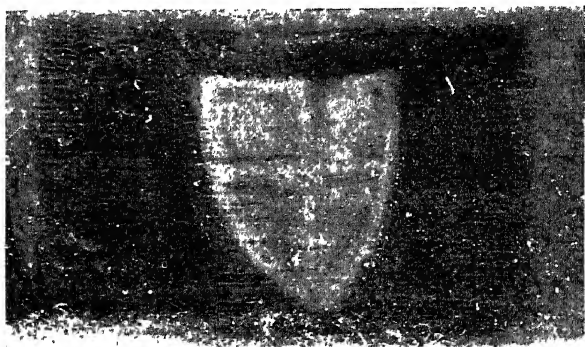
MIGUEL VILADRICH VILA
THE NOVICE MONK

THE NOVICE MONK

A1992

The young monk, Antonio de Huesca, has heavy black brows, dark hair and eyes, and there are blue shadows on his closely shaven jaws. He is clad in a brown habit and stands against a purple background within a green archway. At the lower right and left are two coats of arms.

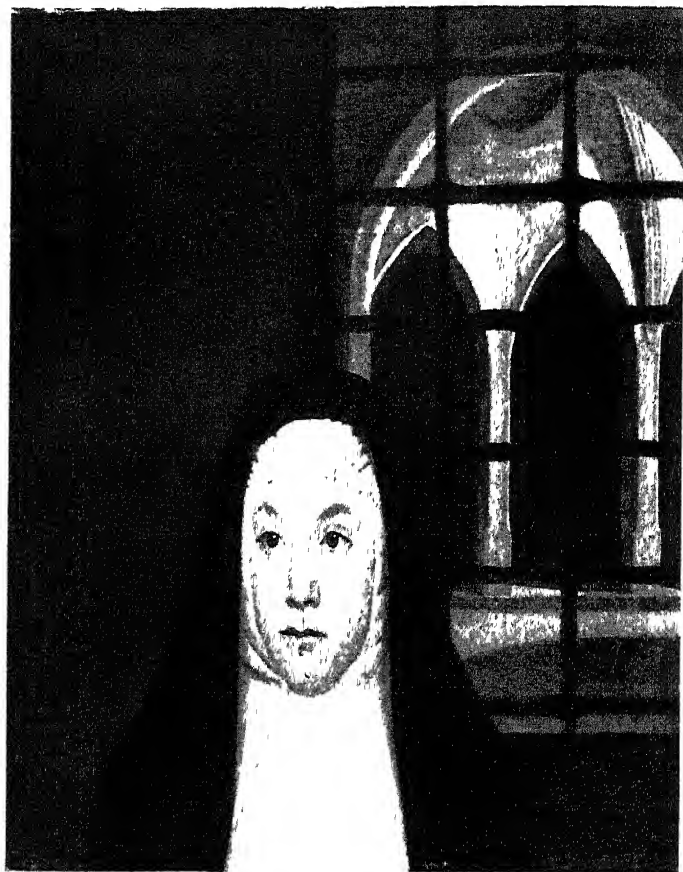
Oil on wood. Height 51.8 cm.—Width 61.4 cm. Signed at upper left: *M. Viladrich*. At lower centre lettered in brown on dark blue: *Antonio de Huesca*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 54 (as *A. Puch. El lego*); Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 54.



The arms. sable, a plain cross or, the border of the last



The arms: sable, a chevron gules, are surmounted by an ecclesiastical hat proper with cords, the whole mantled



A1993

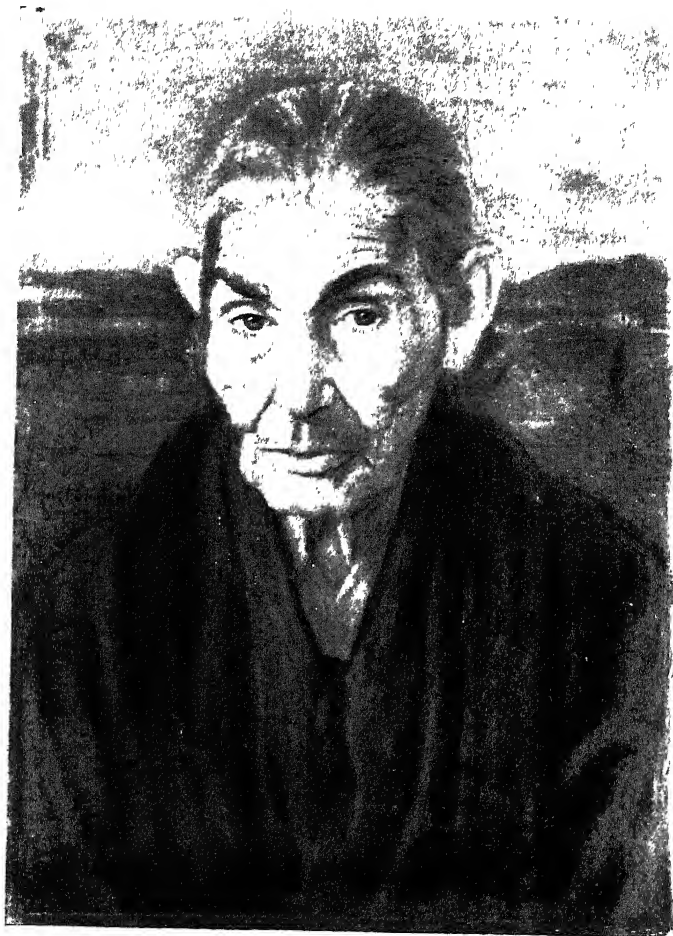
MIGUEL VILADRICH VILA
THE NOVICE NUN

THE NOVICE NUN

A1993

The young novice clad in her black and white habit stands beside a barred window. The walls of the room are green and through the window is seen a gray cloister where the sun casts shadows.

Oil on canvas. Height 54 cm.—Width 60.5 cm. Signed at right: *M Viladrich*. On the back: *M. Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 53; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 53.



A1994

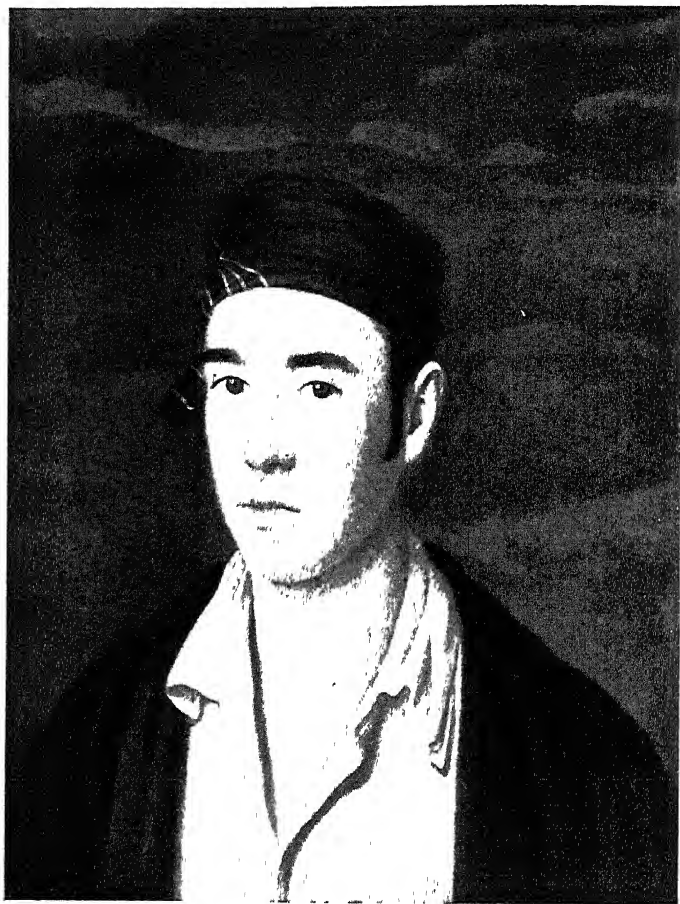
MIGUEL VILADRICH VILA
THE OLD GYPSY

THE OLD GYPSY

A1994

An old woman, with gray hair and brown wrinkled face, is wrapped in a dull green garment. The landscape background is painted in tones of green and brown and the sky is a greenish-gray except for the yellow light along the horizon.

Oil on canvas. Height 51 cm.—Width 36 cm. Signed at left: *Miguel Viladrich*. On the back: *Vieja Jitana M Viladrich* and the artist's thumb print. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 8 (as *La abuela del sordo*); Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 7; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 7; and others.



A1998

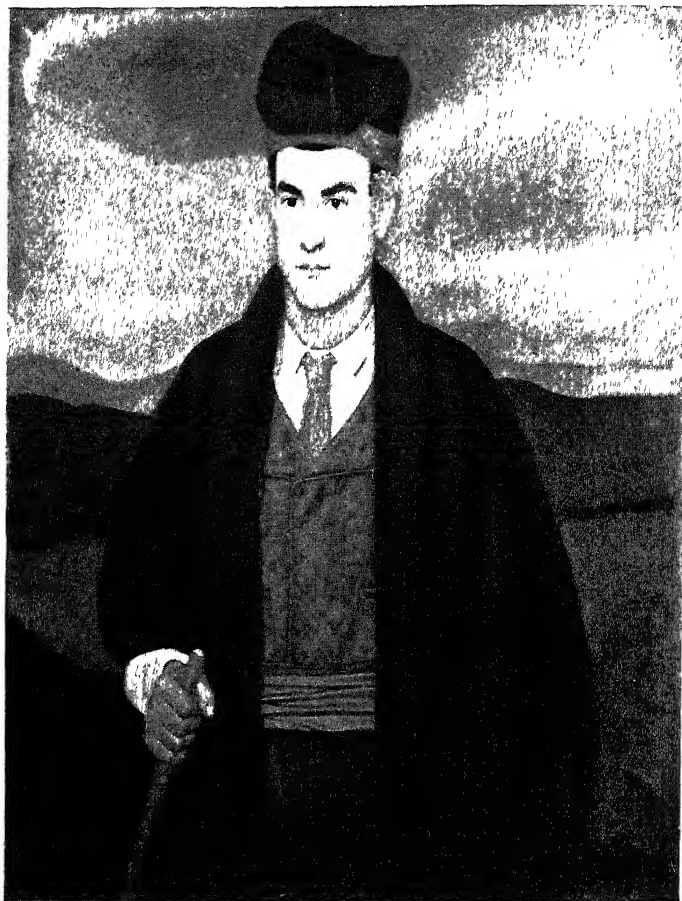
MIGUEL VILADRICH VILA
PENTINETAS

PENTINETAS

A1998

In the portrait of Pentinetas he is clad in a white shirt open at the throat and a bright blue cloak. A purple handkerchief striped with green and white is bound about his head. His eyes are gray, his hair black, and his flesh tones pink and white. In the background green hills rise towards a dark blue sky.

Oil on wood. Height 44.3 cm.—Width 39.8 cm. Signed at left: *M. Viladrich*. On the back: *Pentinetas M. Viladrich* and the artist's thumb print in black on white. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 66; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 66.



A2000

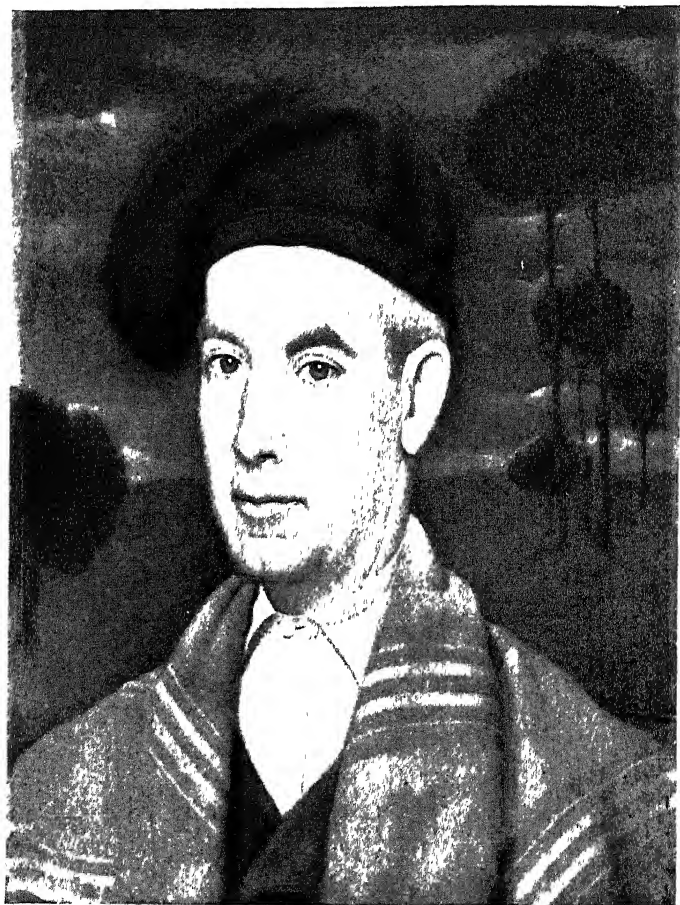
MIGUEL VILADRICH VILA
THE SHEPHERD

THE SHEPHERD

A2000

The shepherd is gayly clad in bright purple *barretina*, with the red lining turned back to show his black hair, a dark blue cloak over a white shirt with a scarlet tie, yellow waistcoat with green buttons, pink sash, and brown trousers. A pink carnation decorates his left ear. In his right hand is a staff. The hilly landscape is painted brown, green, and blue. The sky is blue-gray.

Oil on canvas. Height 95 cm.—Width 88 cm. Signed at left: *M. Viladrich*. On the back: *Cuco ton Viladrich* and the artist's thumb print in black on yellow. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 58; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Luis Bertrán*. Buenos Aires, 1926. p. 58.



A200J

MIGUEL VILADRICH VILA
THE SILVERSMITH

THE SILVERSMITH

A2001

The silversmith has blue-gray eyes, and his gray hair shows beneath his purple Catalan cap with its gray lining. His white shirt is fastened at his throat and a brown waistcoat is seen beneath his red blanket striped in two tones of light brown. Tall green trees appear in the background against a night sky of deep blue.

Oil on wood. Height 44.5 cm.—Width 39.1 cm. Signed at right: *M. Viladrich*. On the back: *l'any 1922. L'Argentó M. Viladrich* and the artist's thumb print in black on white. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 57; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 57.



MIGUEL VILADRICH VILA
SIX HEIRESES OF FRAGA

SIX HEIRESSES OF FRAGA

Arg99

María C. at the extreme left is clad in a dark purple-blue silk shawl embroidered in white. She wears long earrings set with green stones and her eyes are dark. Her black hair is arranged in the door knocker style. Next to her is Salvadora de P. who wears her dark hair in the same fashion but whose earrings are short and whose shawl is of green silk embroidered in yellow. Joaquina F. has bright blue eyes, brown hair in the door knocker arrangement and long gold earrings set with green stones. Her silk shawl is bright pink embroidered in white. Beside her is J. Nicolasa, dark-eyed and dark-haired. A white shawl gayly embroidered with blue, pink, yellow, and purple flowers with green leaves is pinned at her throat. M. la Toleda wears her brown hair in the door knocker style. Her small gold earrings are set with green stones and her shawl of black silk is embroidered in pink. At the extreme right is Isabel del Rosso in a white silk shawl embroidered in yellow and gold earrings set with red stones. Her light brown hair is arranged in a *rosca*, or spiral headdress. Along the horizon is an undulating line of blue hills beyond green fields. The deep blue sky is overcast with light blue clouds. The companion piece to this painting is the *Six Heirs* in the Museum at Buenos Aires.

Oil on wood. Height 39.7 cm.—Width 132.4 cm. Signed at left on the frame: *M Viladrich Pintor | Maria. C |. Salvadora. D. P. | Joaquina. F. | J. Nicolasa | M. la. Toleda | Isabel. del. Rosso*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista*

en ochenta y cuatro grabados, con un prefacio de Luis Bertrán. Buenos Aires, 1926. p. 36; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán.* Buenos Aires, 1926. p. 36.



A2003

MIGUEL VILADRICH VILA
THE SPINNERS

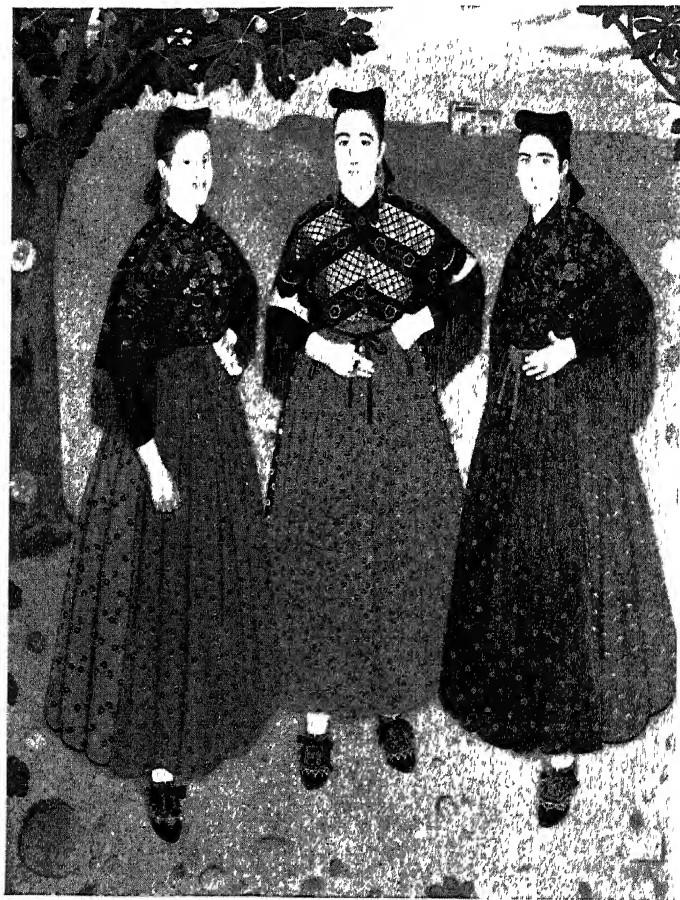
THE SPINNERS

A2003

The women of Fraga are gathered together to spin. At the right an old woman who holds a ball of yarn is seated before the winding frame. Her graying hair is worn in the door knocker fashion and a black shawl is pinned tightly about her shoulders. Her orange-coloured skirt is covered by a dark purple apron. A yellow-haired girl with blue-gray eyes holds outstretched a green cloth to show the pomegranate design. She is clad in a black waist, and her wool shawl of olive-green has black bands designed in blue. Her cotton apron is of lavender printed with white dots. In the centre is an old woman in an orange skirt and black apron, shirt waist, and shawl, who holds a distaff and spindle. Her feet are encased in white stockings and black shoes. Her black hair is plaited in the door knocker fashion. A little girl with brown hair and bright blue eyes winds a ball of yarn. Like her elders, she wears the traditional black shirt waist, white stockings, and black shoes embroidered in gray. Her apron is of blue cotton and her brown, gray, and purple plaid shawl, of wool. In the background a woman knits a gray sock. Her black hair which is turning gray is dressed in the style of the other old women, and she also wears small gold earrings. A blue shawl striped with narrow bands of gray and pink covers her black shirt waist. Over her brown skirt is a blue apron. The wife of the artist is seated at the left; her dark hair is arranged in a *rosca*, or spiral headdress and her long gold earrings are set with green stones. She wears the traditional black waist of the *fragatinas*, and over it a red-brown shawl. A purple cloth

sprigged with red, green, and yellow flowers is spread across her knees. On a cane bar hung above their heads are thrown a mauve sock and several pieces of cloth, one of dark blue wool with red and brown *appliqué*, another of brown material. The floor is painted apricot colour. Through the long and narrow opening in the gray walls of the room may be seen blue mountains and a winding, gray river. The sky is blue.

Oil on canvas. Height 221.2 cm.—Width 225.9 cm. Signed at upper right: *M Viladrich*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 69; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 69.



A2004

MIGUEL VILADRICH VILA
THREE YOUNG WOMEN OF FRAGA

THREE YOUNG WOMEN OF FRAGA

A2004

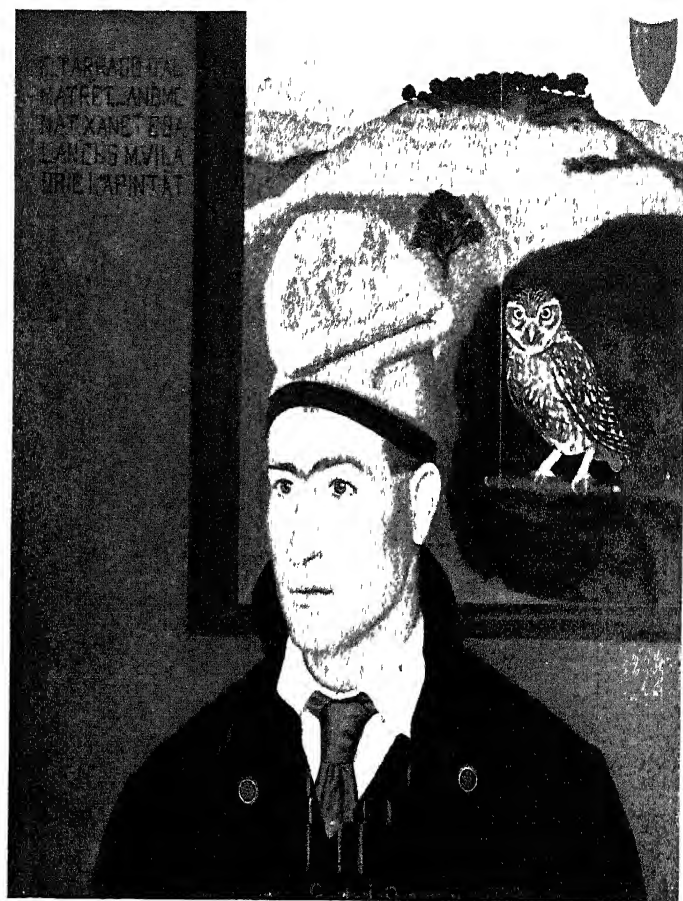
All three women are clad in the costumes of Fraga and wear their hair in the door knocker arrangement. The girl in the centre with dark hair has red stones in her gold earrings and those of the other two have green stones. The smiling one with the light brown hair wears a black shirt waist, a brown silk shawl elaborately embroidered in pink, brown, green, blue, and yellow, a lavender cotton skirt and apron printed in black and white. Her apron strings are bright blue. The young woman in the centre has a black and yellow shawl over her black shirt waist, a brown cotton skirt printed in light tan, and an apron of the favoured lavender, black, and white print. At the right is a black-haired woman in a black shirt waist, brown silk shawl embroidered in bright blue, a brown skirt printed in gray and red, and a blue apron printed in gray and with purple strings. All three women wear the white stockings and black shoes, embroidered in gray, which are typical of Fraga. Beside them grow tall pink hollyhocks and at their feet are strewn pink carnations, purple morning-glories, gray and lavender stones. The three young women stand beneath fig trees with ripe fruit, the famous figs which are mentioned in *Purchas his Pilgrimes*

And figez full gret, so God me saue.
Thei be like to a gret Wardon,
Blew, and faat, as any Bacon (2).

Upon the gray hills behind them are perched two small houses painted apple-green and yellow and still farther in the distance

rises range upon range of gray-lavender hills. The sky is intensely blue with white clouds.

Oil on wood. Height 194.8 cm.—Width 177.5 cm. Signed at right: *M. Viladrich Fraga*. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 21; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 29; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 29.



A2005

MIGUEL VILADRICH VILA
 XANET DE BALANCES

XANET DE BALANCES

A2005

Xanet de Balances wears a red Catalan cap, the black lining of which is turned back from his face. He has a fresh complexion and his hair and eyes are gray. A small fly is crawling on the collar of his white shirt. He wears a purple tie, green and black waistcoat, and a dark blue coat with large buttons. The walls of the room are light brown and in an open window a gray owl swings on his perch. The coat of arms of Cataluña appears in the sky. The landscape is typical of the country near Fraga and Almatret. Brown hill formations rise abruptly from the surrounding green or brown fields. A row of green trees surmounts the hill in the painting, and beyond, high blue peaks ascend towards a blue and white sky.

Oil on wood. Height 61 cm.—Width 62.7 cm. Signed at upper left: *F . . . Tarrago d'Almatret . . . Anomenat Xanet de Balances M. Viladrich L^h Apintat*. On the back: The artist's thumb print in black on white. Presented to The Hispanic Society of America on March 22nd, 1927. Reproduced in Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] plate 18; Viladrich, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926. p. 45; Viladrich, Miguel. *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926. p. 45.

NOTES

(1) Pérez de Ayala, Ramón. *Miguel Viladrich*. [Madrid, 1920?] p. [13] *tr.*

(2) Purchas, Samuel. *Purchas his Pilgrimes*. London, 1625. v. 2, p. 1233.

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BAROJA Y NESSI, Pío. *Las horas solitarias*. Madrid [c1920]. p. III-160.

El notable pintor español Miguel Viladrich prepara su exposición. In *La Prensa*. December 13th, 1926.

PÉREZ DE AYALA, Ramón. *Miguel Viladrich*. [Madrid, 1920?]

El pintor español Viladrich. In *Caras y caretas*. August 16th, 1919.

Pintura española. Exposición Miguel Viladrich. In *Fray Mocho*. August 12th, 1919.

La vida artística. In *Museum*. 1913, v. 3, p. 256-259.

VILADRICH Vilá, Miguel. *M. Viladrich; la obra del artista en ochenta y cuatro grabados, con un prefacio de Luis Bertrán*. Buenos Aires, 1926.

— *M. Viladrich; the work of the artist in eighty-four engravings, with a preface by Lewis Bertrán*. Buenos Aires, 1926.

XXXIX

DOLORS GONZALEZ RODRIGUEZ

XXXIX

Dolores González Rodríguez was born on February 2nd, 1890, in the Canary Islands. She lived in Cuba and studied art at the Academy of *San Alejandro* with Leopoldo Romañach. *Immigrants, Canary Islands* was completed in 1924, and in the next year she painted *Spanish Country Woman* and *Old Woman, Canary Islands*. She received the first prize in a *Concurso de Pintura* in 1924 and in the next year held an exhibition of fifty of her paintings. Two of her pictures are especially fresh and charming because of their colour and the simplicity of their composition; they are called *Resting* and *At the Spring*.



A1971

DOLORES GONZALEZ RODRIGUEZ
A CUBAN MULATTO

A CUBAN MULATTO

A1971

A Cuban mulatto woman dressed in white has a yellow kerchief flowered in red and striped with black over her dark hair and a yellow shawl with red flowers draped about her figure. Blue earrings are her only ornaments. She holds a brown basket filled with radishes, carrots, and other vegetables. On a table covered with a gray cloth are a few beets. The background is painted pale gray. The same model is used in a sketch entitled *Head of a Cuban Mulatto*, dated 1926.

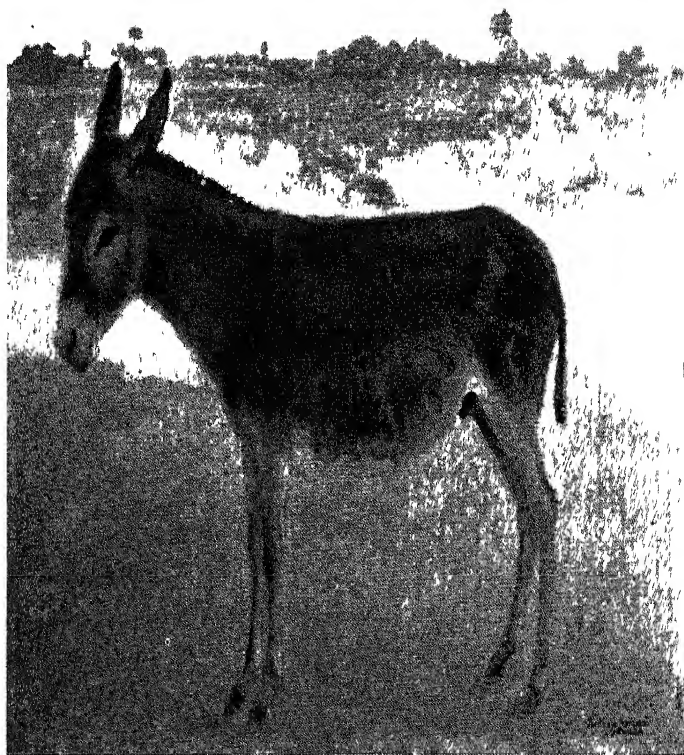
Oil on canvas. Height 73 8 cm.—Width 124.2 cm. Signed at left: *Lola González 1926*. Presented to The Hispanic Society of America on February 3rd, 1927.

XL

SANTIAGO MARTINEZ MARTIN

XL

Santiago Martínez Martín was born on February 2nd, 1890, at Valverde del Río, Andalucía. He went to Sevilla to study painting with Gonzalo Bilbao y Martínez. He is especially well known for his paintings of the women of southern Spain, wrapped in their brilliant shawls with high combs and flowers in their hair. He exhibited many works of this type at Barcelona in 1915 and 1916. His painting of a girl in the typical costume of Montehermoso received a gold medal at the *Exposición de Bellas Artes*, Huelva, in 1918. In 1920 he exhibited *The King's Garden* at Madrid. *Ibiza* and *Sevillana* were shown in the Royal Academy Exhibition at London, 1920-21. Other works by the artist are *The Virgin of the Sierra*, *A Sevillian Patio*, and *Jam Factory*, the latter in the *Museo de Arte Moderno*, Madrid.



A2116

SANTIAGO MARTINEZ MARTIN
A DONKEY

A DONKEY

A2116

A small gray donkey is standing in the shadow; beyond him the sun shines upon a yellow landscape dotted with low, green bushes. Green trees and white houses are seen in the distance. The sky is bright blue and cloudless.

Oil on canvas. Height 49.8 cm.—Width 60.5 cm. Signed at right: *Santiago Martinez Sevilla*. Presented to The Hispanic Society of America on May 17th, 1929.

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LASSO DE LA VEGA, JAVIER *and* PLACER, J. *Pintores sevillanos, Santiago Martínez en la exposición del Fayans Catalá, en Barcelona.*
In *Bética*. December 15th and 30th, 1915. año 3.

XLI

PABLO DE URANGA

Pablo de Uranga was born at Vitoria in the Basque provinces. He decided at an early age to become an artist. After a few years spent at Madrid, he went to Paris where he became a member of a small group of Spanish painters, Jordá, Zuloaga, and Rusiñol, who lived together on the Île Saint Louis. In his book *Impresiones de arte*, Rusiñol describes the early hardships of Uranga after his arrival in Paris, his paintings of bullfights, and his meeting with Zuloaga, who became his lifelong friend. When Zuloaga and Rusiñol left Paris for Italy, Uranga remained in the studio. An early work by Uranga, painted at Paris, is *Sevillian Women at the Reja*. His portrait of Zuloaga, acquired by the Luxembourg, was painted in 1893. The portrait which Zuloaga painted of Uranga is in the Pacquement Collection, Paris, and shows the artist in a high hat and great cloak. When Zuloaga made a trip to Cuba and the United States in 1924-25, he was accompanied by Uranga. Thirty-four canvases were exhibited by him at the Ralston Galleries, New York. Among the most interesting were landscapes, bullfighting scenes, and a Don Quixote. *The Basque Peasants at Lunch* and *The Wager of the Basque Woodcutters* were also shown. Ramiro de Maeztu writes: ". . . the feeling for colour was instinctive with him. Even if the painting were trivial, false, and incomplete, still his colour would give it fullness and richness; he succeeds unconsciously. This art of the gradation of values, so difficult for many artists, is spontaneous with Uranga. . . . For this sincere artist has become enamoured of turbulent scenes and of the religion of fire. He likes to paint crowds and flames. Half of his pictures represent bullfights; the other half, conflagrations, illuminations, or fire works; he is a salamander" (1).

CCCXIII



A1848

PABLO DE URANGA
THE PALACE OF THE KING

THE PALACE OF THE KING

Ar848

A red glow illuminates the hill in the foreground, the booths and the figures of people, the trees and houses of Madrid. In the background the Royal Palace stands above the other buildings, a paler pink in the sunset. Gray clouds tinged with pink cross a blue sky.

Oil on canvas. Height 65.5 cm.—Width 95.6 cm. Signed at right: *P Uranga 1921*. Presented to The Hispanic Society of America in February 1925. Exhibited at The Ralston Galleries, New York. Joint exhibition by Alice Lolita Muth and Pablo de Uranga, 1925.

NOTES

(1) Maeztu, Ramiro de. *La nueva pintura española en París y en Bilbao*. In *La Lectura*. 1903. v. 2, p. 27, tr.

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- C., H. *Two Spanish shows*. In *The Art news*. January 24th, 1925.
Ha obtenido gran éxito la exhibición de los cuadros de Uranga y Alice Muth. In *La Prensa*. January 27th, 1925.
- NEW YORK. The Ralston galleries. *Joint exhibition by Alice Lolita Muth and Pablo de Uranga*. [New York, 1925]
- .

XLII

SEBASTIAN CRUSET

XLII

Sebastián Cruset was born in the province of Gerona and educated at Barcelona and Paris. He worked in the studio of Raimundo de Madrazo y Garreta. Cruset was not only a painter but an inventor and mechanical draftsman. Several of his works are in America. At the Cooper Union, New York, may be seen the sketches which he made in 1887 at Barcelona for the large painting *The Return of Columbus to the Spanish Court* by Raimundo de Madrazo y Garreta. These sketches were presented by the artist to the Cooper Union.



A48

SEBASTIAN CRUSET
JOAQUIN SOROLLA Y BASTIDA

JOAQUIN SOROLLA Y BASTIDA

A48

Sorolla is clad in a dark blue suit with a blue and red necktie. He has brown hair, beard, and mustache and brown eyes. The red button of the Legion of Honour is in his coat lapel. A paintbrush is in his right hand and a palette, in his left. The background is dark brown.

Oil on canvas. Height 88.8 cm.—Width 71.2 cm. Signed at upper right: *S. Cruset*.

XLIII
MOLINA



A173

MOLINA
PATIO OF A HOUSE IN THE CALLE DEL FUCAR, MADRID

PATIO OF A HOUSE IN THE CALLE DEL
FUCAR, MADRID

A173

The yellow walls of an old house are half covered by a green vine. Over the iron balconies are draped blue or yellow curtains to keep out the glare of the sun. The doorway is in deep shadow except for a row of flower pots containing bright red flowers. Three women in dark skirts and red and yellow shawls stand in the street. Above the housetops is a bright blue sky.

Oil on wood. Height 28.5 cm.—Width 20 cm. Signed at right: *Molina 1883*. On the back: *Patio de una casa en la Ce dol Fnear. Molina 1883. Patio de una casa en la C^e del Fucar, Madrid del 1873*. Presented to The Hispanic Society of America in 1915 by McDougall Hawkes.

XLIV

VICENTE CARRASCO Y ENCINA

XLIV

Vicente Carrasco y Encina was born at Madrid. He became a pupil of the landscape painter Jaime Morera and exhibited a landscape at Madrid in the Exhibition of 1892. Two scenes of Aragosa and Mandayona, Guadalajara, were shown in 1899. In 1901 he exhibited *Barranco de San Pedro, Aragosa*. The artist went to Segovia to live and in 1904 exhibited *The Gardens of El Parral* and in 1906 *Environs of Sevilla*. At Madrid in 1908 Carrasco showed *Near Balsain, La Granja* and *Effect of Light on a Dead Woman, Segovia*. In 1910 he exhibited at Madrid *At the Foot of the Peñalara* and in 1912 two more landscapes.



A2007

VICENTE CARRASCO Y ENCINA
SEGOVIA

SEGOVIA

A2007

Snow covers the roofs and turrets of the yellow-walled Alcázar of Segovia, and the bare branches of the trees on the hillside show purplish-gray against the snow-clad landscape. Fleecy white clouds pile up in a brilliant blue sky.

Oil on cardboard. Height 13.9 cm.—Width 21.9 cm. Signed at left: *Segovia 2. 1926 V Carrasco*. Presented to The Hispanic Society of America on November 2nd, 1927.



A2008

VICENTE CARRASCO Y ENCINA
SEGOVIA

SEGOVIA

A2008

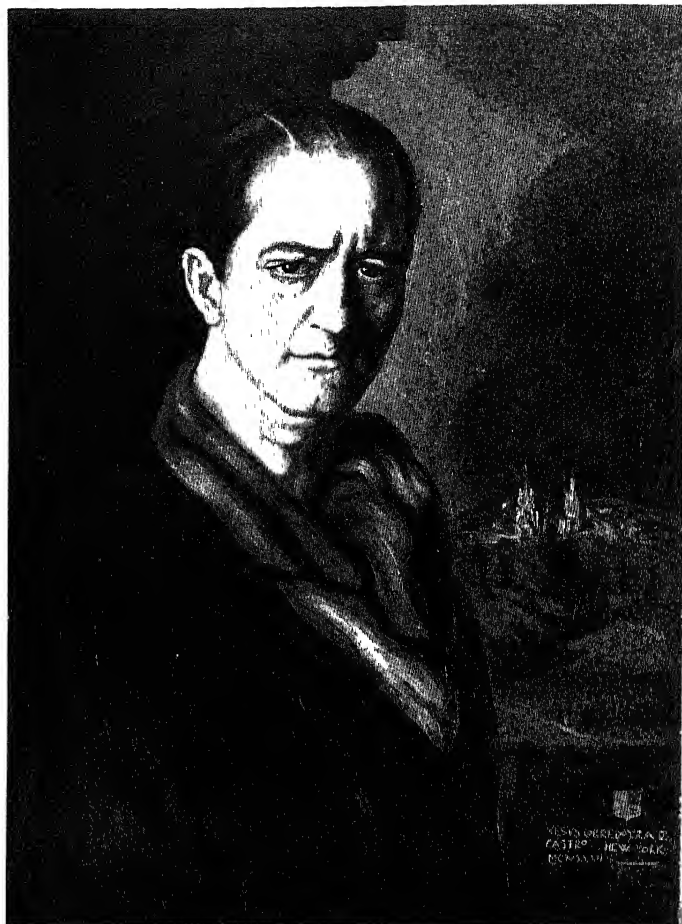
Gray houses with red roofs and a church tower are half hidden on the slopes of a green and rolling countryside. A line of gray hills stretches across the background beneath a blue summer sky with masses of white clouds.

Oil on cardboard. Height 12.7 cm.—Width 20.9 cm. Signed at left: *Segovia 2-1926 V Carrasco*. Presented to The Hispanic Society of America on November 2nd, 1927.

XLV

JESUS CORREDOYRA DE CASTRO

Jesús Corredoyra de Castro was born at Lugo, Galicia. In the Madrid Exhibition of 1912 he had two works, *Reliquary* and *The Holy Family and the Christian Family*. In the same year he exhibited *The Macabre Story* and *The Devotee*. At Madrid in the Exhibition of 1917 his *Singing School* and *Rites of the Cathedral of Santiago de Compostela* were shown. In the next year he exhibited at the *Ateneo* of Bilbao. In 1922 he exhibited in the Argentine and in 1925 at Havana, Cuba, when one of his paintings was purchased for the museum of that city. The artist is well known as a painter of religious subjects, such as the *Burial of Christ* and *The Psalmists*. His *Testament* is a strange tribute to El Greco's *Burial of the Count of Orgaz*. Among his portraits are those of Conchita Piquer, Elena, and Lía Sansinena de Gálvez. The artist was at New York in 1926. José Francés writes: "I wish that Corredoyra, saturated in morbid mysticism and artificial literature, would go in the same direction [as Lloréns], that he would turn as for redemption towards clear and luminous horizons. And even as the sun cheers the black walls of his antique *Lucus Augusta*, a little sunshine and colour would improve the work of the artist, which a preconceived sadness slowly consumes" (1).



A1972

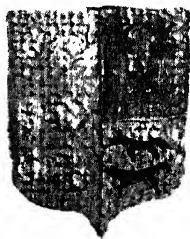
JESUS CORREDOIRA DE CASTRO
PORTRAIT OF THE ARTIST

PORTRAIT OF THE ARTIST

A1972

He has brown eyes and sparse black hair brushed back from his forehead. A magenta scarf is worn over a dark green coat. Behind his head is a dark column and at the right are massed green-blue clouds above cathedral spires and a town among hills. A coat of arms appears at the right.

Oil on canvas. Height 81.2 cm.—Width 61 cm. Signed at right: *Xesús Corredoyra de Castro* = *New York—MCMXXVI*.—Presented to The Hispanic Society of America on February 16th, 1927.



THE ARMS. (1) *gules, six bezants or*, (2) *azure, three stars sable*, (3) *or, two wolves passant or*

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(1) Francés, José. *La peinture espagnole depuis le milieu du XIX siècle*. In *La Revue de l'art*. November 1924. v. 46, p. 268, tr.

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XLVI

JUAN JOSE SEGURA

XLVI

Juan José Segura, the Mexican painter, exhibited at the Ralston Galleries, New York, in 1927. Among the works shown were portraits, still life, and landscapes. Other titles are *The Forgotten Corner*, *Girl with Fan*, and *The Laughing Cavalier*. In 1929 he exhibited at the Ainslie Galleries, New York. Fifteen of the subjects were bullfighting studies, others were portraits, still life, marine and landscape painting.



A2036

JUAN JOSE SEGURA
RECEIVING "EL CHATO"

RECEIVING. "EL CHATO"

A2036

The *espada* is about to give his final thrust. He is clad in a short green jacket and breeches, both trimmed with gold braid. He wears pink stockings and black, low-heeled shoes. In his left hand is his red *muleta*, in his right his sword. The bull is charging the *muleta* and red and yellow *banderillas* are stuck in his shoulders. The arena is painted yellow and pink with blue shadows and the sky is yellow, pink, and green.

Oil on canvas. Height 41 cm.—Width 51 cm. Signed at left: *Juan Jose Segura 28*. On the back: "*Recibiendo*" "*El Chato*" by *Juan Jose Segura 27*. Presented to The Hispanic Society of America by Mrs. Sarah Anna Simmons Keiffer on December 18th, 1928.

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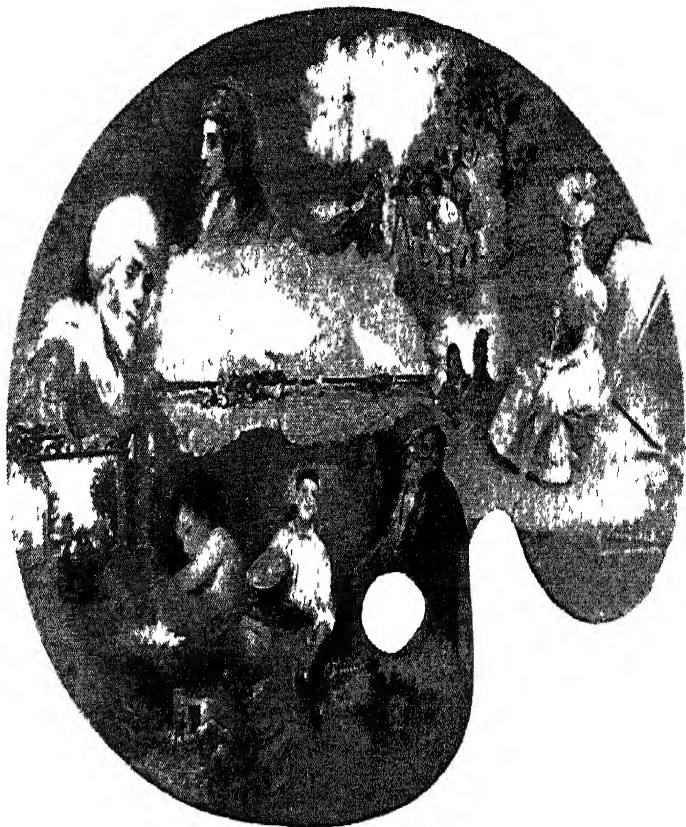
NEW YORK. Ainslie galleries, Inc. *Exhibition of paintings by Juan José Segura*. [New York, 1928]

— *Segura*. [New York, 192—]

NEW YORK. The Ralston galleries. *Exhibition of paintings by Juan José Segura*. [New York, 1927]

PALETTE
LA FLOR DEL ARTE VALENCIANO
A1905

CCCXX



A1905

PALETTE
LA FLOR DEL ARTE VALENCIANO

XLVII

JOSE BENAVENT CALATAYUD

XLVII

José Benavent Calatayud was born at Játiva, Valencia, in 1858. He was a painter of *genre* such as *The Orange Seller*, *Conversation*, and *In the Market*. In 1879 he exhibited at Valencia the following works: *Three Children*, *Study from Nature*, and *The Bagpipe Players*. At the *Sociedad el Iris* in 1880 two works were shown, *The Traveling Puppet Players* and *The Artist's Studio*. His portrait of Don Manuel de la Revilla was painted for the *Ateneo*, Valencia.



A1905

JOSE BENAVENT CALATAYUD
A SKETCH
(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

Argos

The heads of two Valencian peasants are seen against a white background. The woman wears earrings and a yellow, blue, and pink scarf over her red and brown shawl. Her hair and eyes are dark. The man has a blue kerchief twisted about his head, a white shirt and a brown sleeveless jacket.

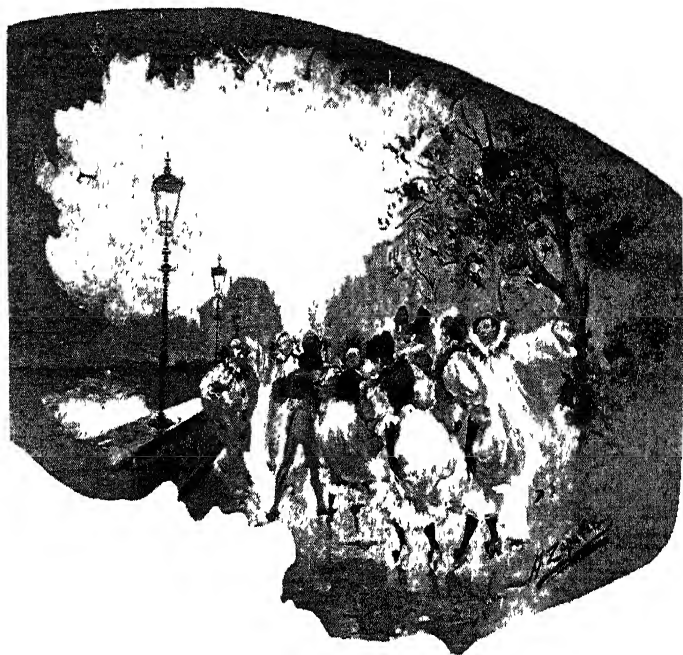
Oil on wood. Height 9 5 cm.—Width 12 cm. Signed at centre: *J. Benavent*. Presented to The Hispanic Society of America on June 13th, 1925.

XLVIII

JUAN JOSE ZAPATER

XLVIII

Juan José Zapater was born in Valencia on March 19th, 1866. He studied at the *Escuela de Bellas Artes de San Carlos*, Valencia, and with the Valencian artist Ignacio Pinazo. Later he went to Rome and Paris and in the latter city he became a pupil of Emilio Sala. Upon his return to Valencia he painted an historical work *In the Thermopylæ* which won the third class medal in 1888. Among his early works are various drawings, *An Arab Playing a Guzla* (1886), a young Valencian girl in the costume of her province (1888), and various Roman and mediæval types. In 1889 he exhibited *Reading a Poem*. Although a painter of *genre*, he also was well known as an illustrator. His work for Teodoro Llorente's *Valencia* appeared in the two volumes of that book published at Barcelona, 1887 to 1889. Zapater died in Valencia in 1921.



A1905

JUAN JOSE ZAPATER
A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A1905

Many figures in carnival costume are gathered in the street before a row of gray houses. Three men are dressed as clowns in white, pink, and blue; another, as an Italian of the Middle Ages in red cap, gray and yellow hose, and brown doublet. The women wear full skirts of pink or blue material, long black gloves and stockings. Two of them wear black sleeveless jackets. At the right is a green tree and at the left are lamp posts on an embankment. The sky is gray.

Oil on wood. Height 20.2 cm.—Width 32.3 cm. Signed at right: *J. J. Zapater*. Presented to The Hispanic Society of America on June 13th, 1925.

XLIX

ISIDORO GARNELO Y FILLOL

XLIX

Isidoro Garnelo y Fillol was born at Enguera, Valencia, in 1867. He studied art at the *Escuela de Bellas Artes de San Carlos*, Valencia, and became interested both in painting and sculpture. In 1895 he obtained a medal for his *Saint Vincent Ferrer Prophe-sying to Calixtus the Third*, a painting which is now in the *Diputa-ción Provincial*, Valencia. He was made a professor at the *Escuela de Bellas Artes de San Carlos* in 1898. The artist exhibited at Madrid in 1901 two works; a portrait and *The Child Gods*. Among his works are *The Abduction of Saint Ignatius from the Hospital of Santa Lucía, Manresa* (1897) and a Virgin and angels painted for the Church of the *Escuelas Pías*, Valencia.



A1905

ISIDORO GARNELO Y FILLOL
A SKETCH
(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A1905

In this bust portrait, the Arab wears a white robe and a red and white turban over his tarboosh of felt with black tassel. He has brown eyes and skin and a white mustache and beard. The background is gray.

Oil on wood. Height 23 cm.—Width 17.4 cm. Signed at left: *I Garnelo*. Presented to The Hispanic Society of America on June 13th, 1925.

L

ANTONIO FILLOL GRANELL

L

Antonio Fillol Granell was born at Valencia on January 3rd, 1870. He studied art at the *Escuela de Bellas Artes de San Carlos* with Ignacio Pinazo Camarlench. In 1895 he received a second class medal for his work, *The Glory of the Village*, and in 1897 a similar medal for the *Human Beast*. Both paintings are in the *Museo de Arte Moderno*, Madrid. *Rice Harvest in the Albufera, Valencia* was given a medal of the third class at the Universal Exposition, Paris, in 1900. *La Clavariesa*, a scene of Valencian customs, is painted in the best traditions of that regional school. At Madrid in the next year the artist exhibited *Friends of Jesus, Angel* (a study), and *Blasco Ibáñez Writing among Orange Trees*. Two paintings of revolutionary scenes were shown together with other works in 1904. The influence of his teacher Pinazo is seen in his nude study, *Broken Blossoms*, but most of his works are anecdotal. This is especially true of the gypsy scene called *The Rebel, Virgin Souls*, and people waiting on the sea-shore in a painting known as *And the Sea is Always Blue!* The artist was a professor in the *Escuela de Artes y Oficios* of Valencia. A religious work for the *Colegio de San José* and many murals show his versatility. An exhibition of his paintings was held at Valencia after his death in 1930.



A1905

ANTONIO FILLOL GRANELL
A SKETCH
(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A1905

This sketch is the study of a nude child with red-brown hair, brown eyes, and pink cheeks. The background is green.

Oil on wood. Height 14.6 cm —Width 16.3 cm. Signed at centre: *A. Fillol*. Presented to The Hispanic Society of America on June 13th, 1925.

LI

RAMON STOLZ SEGUI

Ramón Stolz Seguí was born on August 31st, 1872 at Valencia. He studied at the *Escuela de Bellas Artes de San Carlos* in that city and later at the *Escuela Especial de Pintura de San Fernando* at Madrid. In 1892 he received a medal of the third class for his painting *Near Porta Cæli* and in 1897 another medal for his *Fountain of Christ*. In 1901 Stolz exhibited several landscapes. *Winter Evening*, *Among the Mountains*, and *September* are a few of the paintings shown in 1904. He continued to paint landscapes such as *In the Mountains (Winter Morning)* and *In the Sierra*. He received a second medal for *La Cambra*. The Cross of the Order of Isabel the Catholic was bestowed upon the artist. Decorative panels and flower pieces interested him as well as landscapes. He died at Valencia on November 5th, 1924.



A1905

RAMON STOLZ SEGUI
A SKETCH
(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

1905

The sketch shows the head and shoulders of an Arab woman, her blue and pink silk turban veiled in transparent white material. She wears a yellow robe and her eyes and hair are black. The background is green.

Oil on wood. Height 13.1 cm.—Width 16.4 cm. Signed at left: *R. Stolz*. Presented to The Hispanic Society of America on June 13th, 1925.

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LII

VICENTE BORRAS Y ABELLA

Vicente Borrás y Abella was born at Valencia. He studied art at the *Escuela de Bellas Artes de San Carlos*, Valencia. In 1890 and 1892 he received medals of the third class for his work. Among the pictures shown in the latter year were *A Maker of Artificial Flowers*, *A Head*, and *In the Time of Our Grandfathers*. A painting of a procession interrupted by rain was shown at Barcelona in 1894, and in 1899 a *Song to Strength*. The artist exhibited at Paris and at Madrid. *Roses and Thoughts* representing a woman in deep mourning surrounded by flowers is characteristic of this period. Borrás y Abella painted portraits, also, such as the interesting full-length of Don P. C. Abarca, and others shown in 1906. In 1908 he exhibited four paintings. *The Drinker* shown in 1916 recalls work by Luis Graner.



A1905

VICENTE BORRAS Y ABELLA
A SKETCH
Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

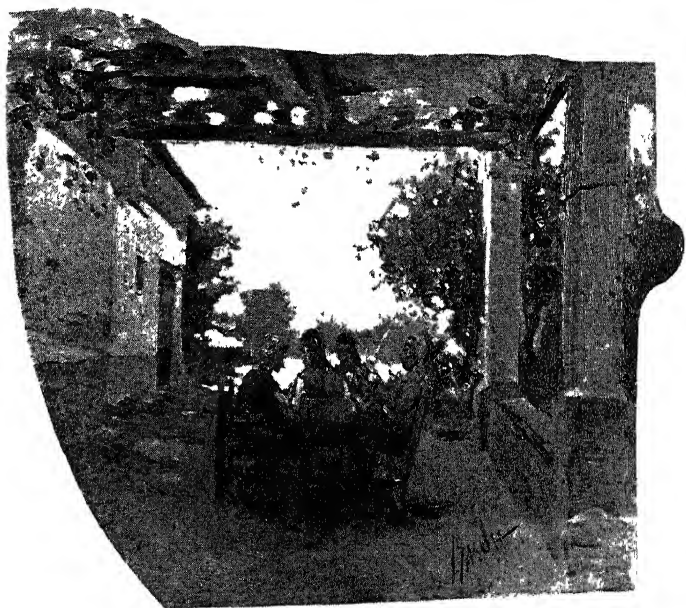
A1905

A lady in a pink dress is seated in a brown folding chair holding with white-gloved hands a pink parasol. She has brown hair and eyes and wears a straw hat trimmed with white tulle and a pink ribbon bow.

Oil on wood. Height 27.5 cm.—Width 25.2 cm. Signed at right: *Borrás Abella*. Presented to The Hispanic Society of America on June 13th, 1925.

LIII

I. GASELA



A1905

I. GASELA
A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

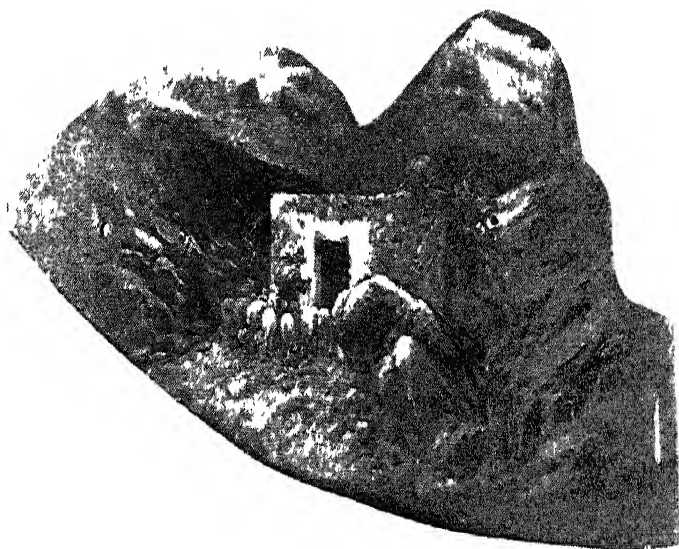
(Detail from a Palette *La Flor del Arte Valenciano*)

Ar905

Four peasants are seated at a table playing a game. They wear dark blue, red and brown clothes and kerchiefs of black, yellow, or red bound about their heads. The table is placed beneath a vine-covered pergola near a gray house. The sky is pale blue.

Oil on wood. Height 17 cm.—Width 20 cm. Signed at right: *I Gasela*. Presented to The Hispanic Society of America on June 13th, 1925.

LIV
I. NAVARRO



A1905

I. NAVARRO
A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

Ar905

A shepherd dressed in gray with a brown bag on his back is leading his sheep to a gray stone shelter. The hills are black and the sky gray and stormy.

Oil on wood. Height 13.8 cm.—Width 27.3 cm. Signed at right: *I Navarro*. Presented to The Hispanic Society of America on June 13th, 1925.

LV

I. PERFRA



A1905

I. PERFRA
A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

A1905

A dark-haired man is shown at three-quarter length clad in a green waistcoat and dark blue coat. Beside him is a lady in a pink dress with a white mantilla over her brown hair. Strings of pearls are about her neck. Lightly sketched in at the left are two old people, the woman in a black mantilla.

Oil on wood. Height 18 cm.—Width 14 cm. Signed at left: *I. Perfra*. Presented to The Hispanic Society of America on June 13th, 1925.

LVI

J. MIRO

CCCXXX



A1905

J. MIRO
A SKETCH
(Detail from a Palette *La Flor del Arte Valenciano*)

A SKETCH

(Detail from a Palette *La Flor del Arte Valenciano*)

Ar905

A man is seated upon a green bank with a fishing pole in his hand. His coat is blue, his trousers gray, and his hat, tan-coloured. A streak of yellow illumines the gray sky.

Oil on wood. Height 10.9 cm.—Width 22.1 cm. Signed at right: *J Miró*. Presented to The Hispanic Society of America on June 13th, 1925.

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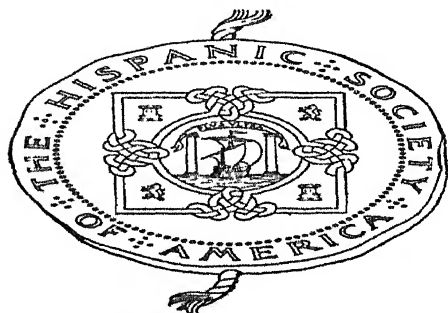
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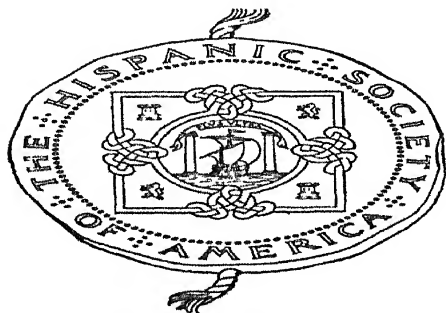
In Zuloaga's name
for Zanora read Zamora

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